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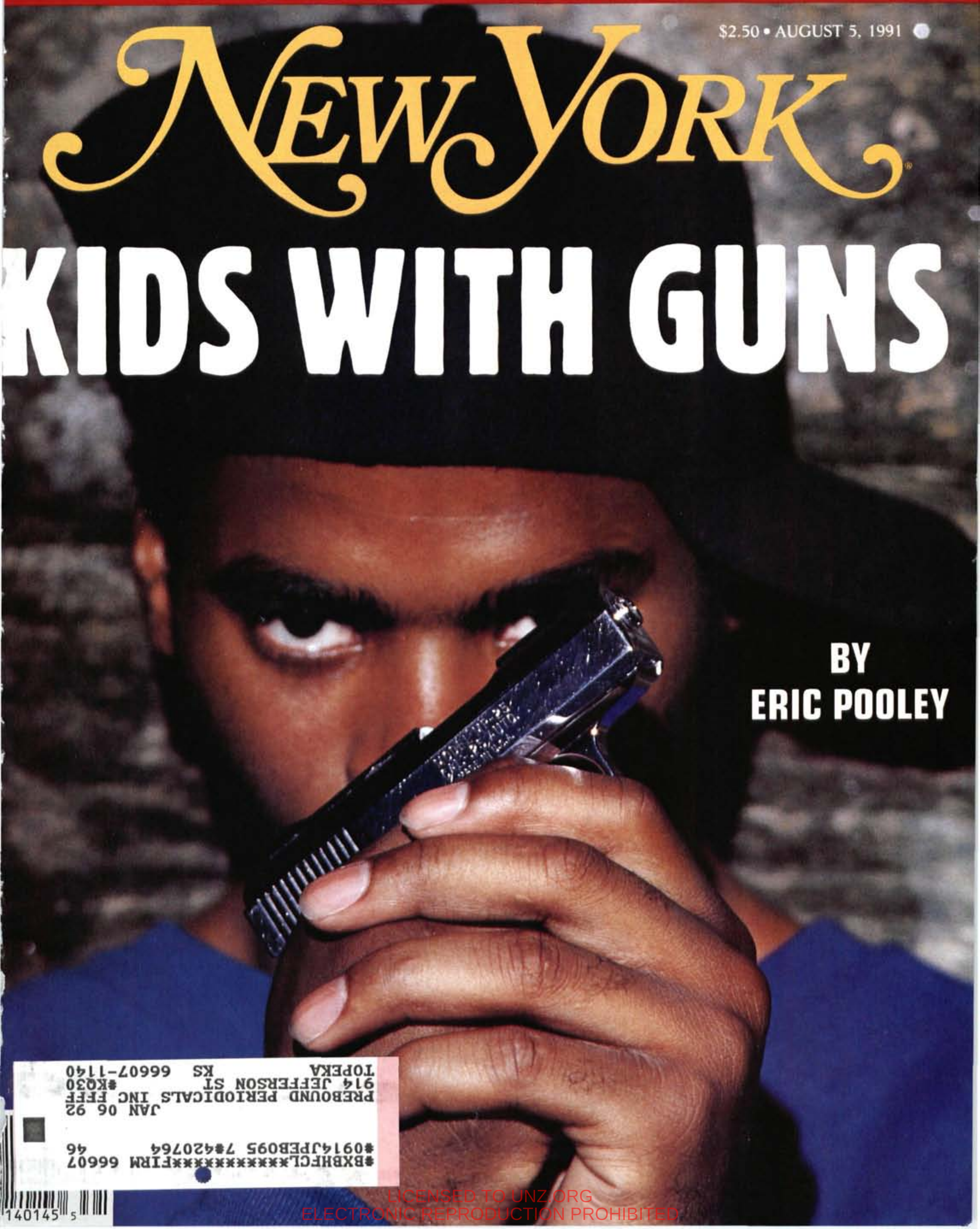

KIDS WITH GUNS

BY
ERIC POOLEY

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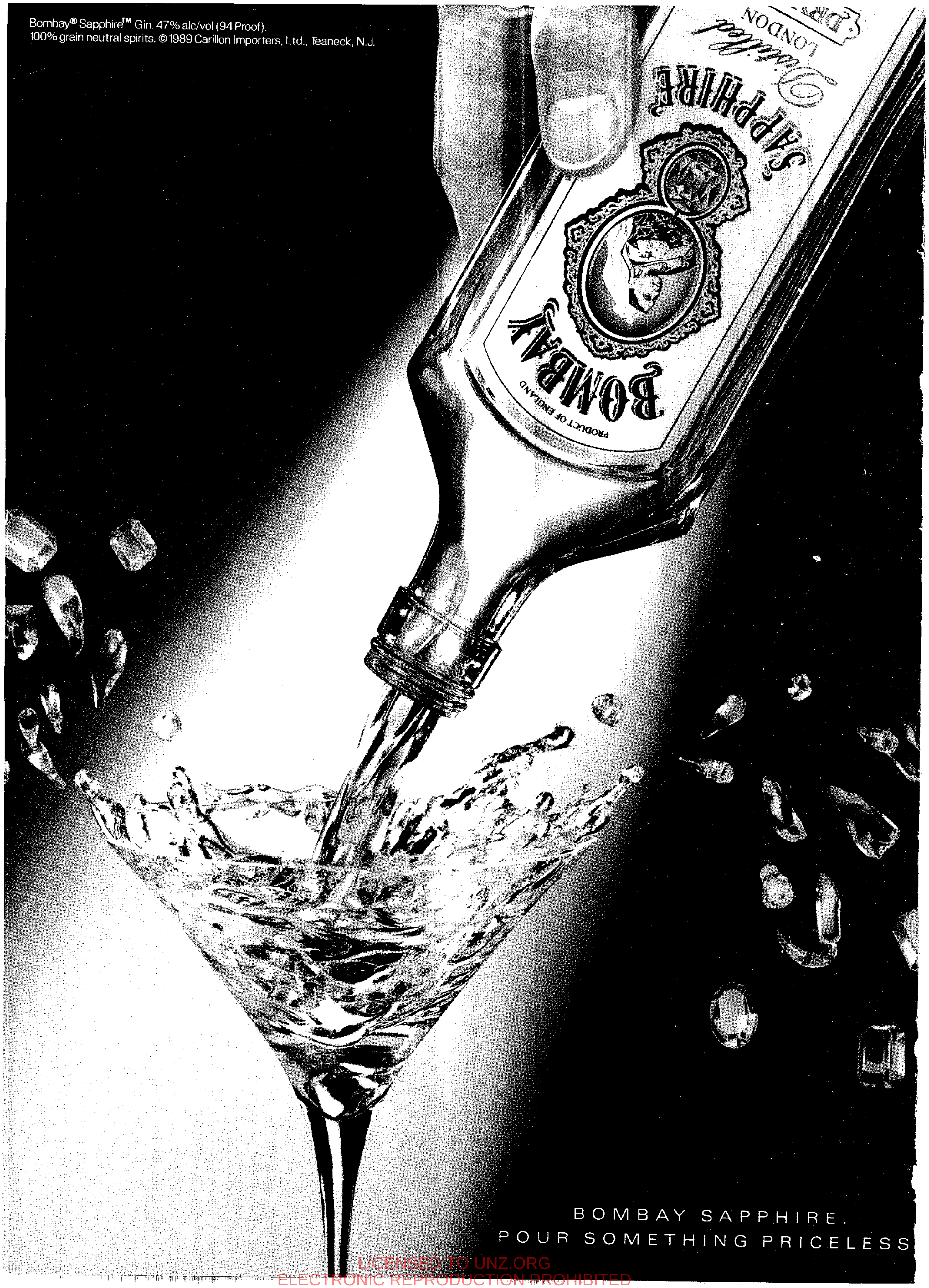
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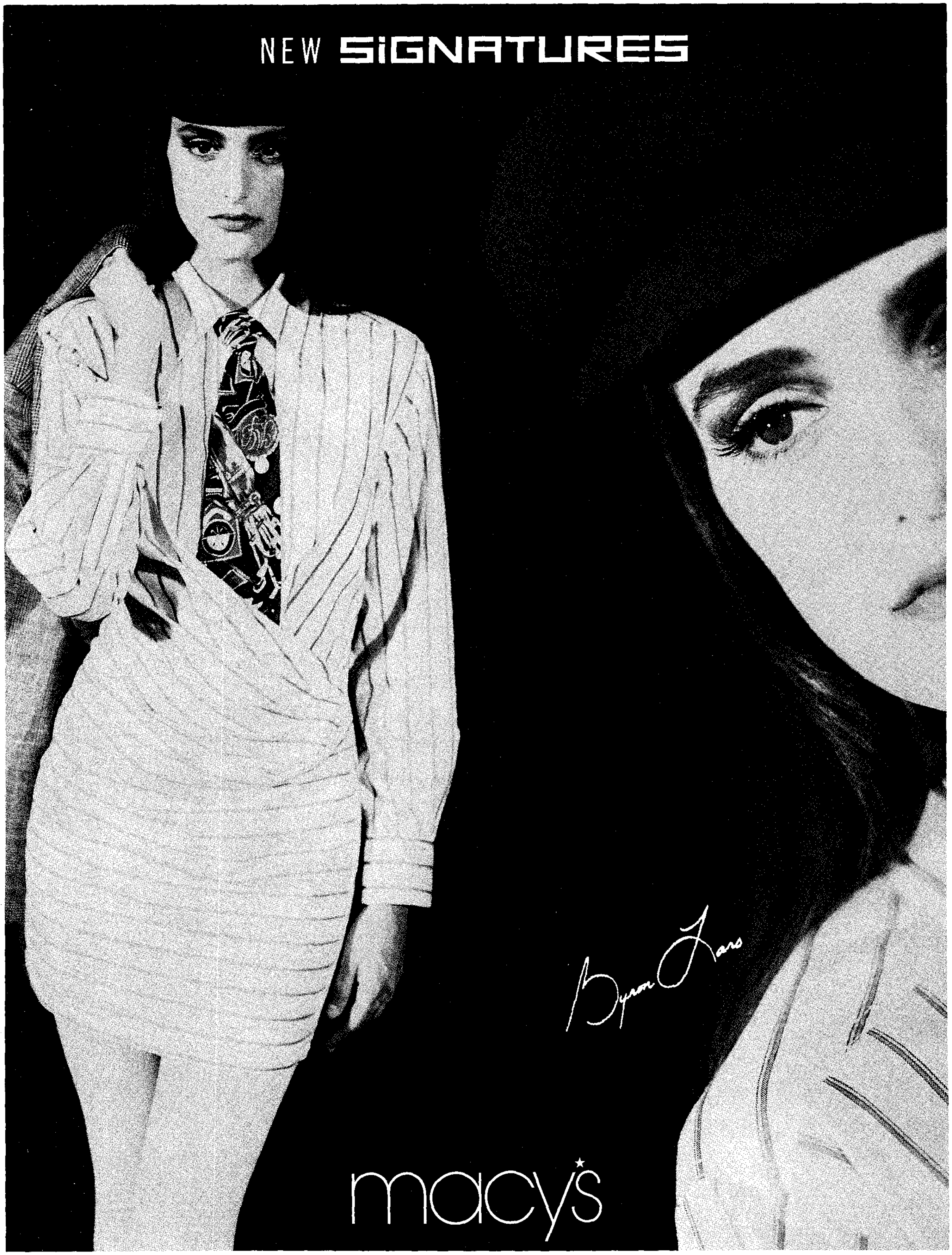

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VOL. 24, NO. 30 AUGUST 5, 1991

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BY ERIC POOLEY

Meet "Gus" (above), a seventeen-year-old crack-dealer. How many people has he shot in the past few years? "Me personally?" he asks. "That's hard to say." But after a time, he decides. "Oh, maybe a dozen that me or my people's hit." At first, before the drugs, he was a whiz with a BB gun. By fourteen, he was on to heavier artillery—a .25 pistol, a .38 revolver. At sixteen, he discovered Uzi knockoffs and TEC machine guns. Gun possession is the fastest-growing juvenile-arrest category in the city. And children are shooting one another for the sheer thrill of it. Often, the kids aren't from broken homes or hooked on drugs. They just want protection—and status.

30 Life at Random

BY DAVID STREITFELD

Firings, hirings, backbiting, resentment—the Random House saga is the summer's hot read. Like a paperback drama, the firm's a knot of intrigue and power plays. The players: Alberto Vitale, chairman of Random House, Inc. Nicknamed "the General," he's Napoleonic in size and tactics. Then there's Harold Evans, head of the Random House imprint, married to the queen of *Vanity Fair.* He's clashed with several top staffers, and a flurry of departures have marked his brief tenure. And, rising above it all, Sonny Mehta (above), the brooding wizard behind Alfred A. Knopf, whose taste for the macabre brought *American Psycho* to Random House. "The skulduggery is so complicated," says one former editor. "You never know what's going on. You occasionally believe you're in . . . the Kremlin."

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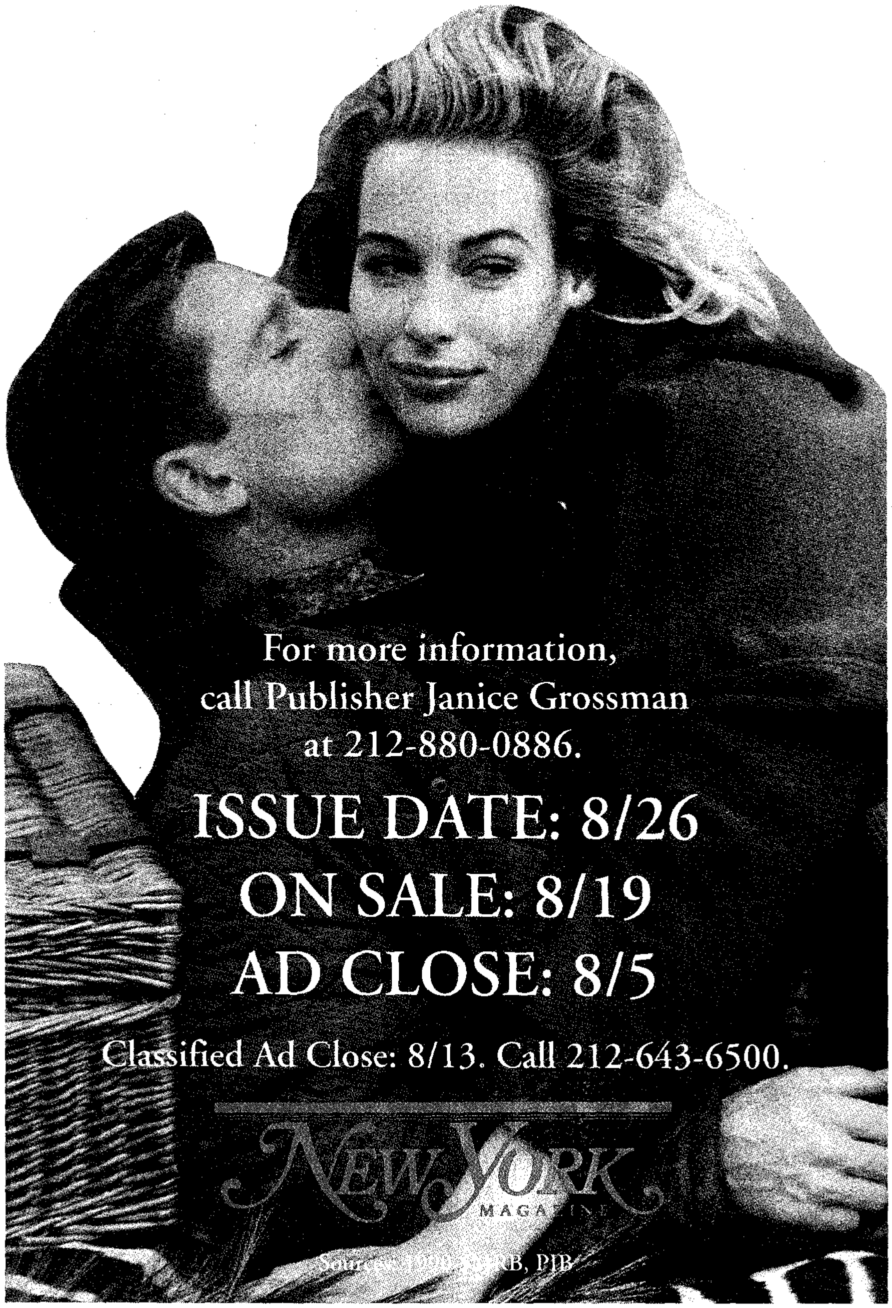

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LETTERS

Being There

LET ME CONGRATULATE JOHN TAYLOR ON HIS superb piece on Jerzy Kosinski ["The Haunted Bird," July 15]. The writing, reporting, tone, compassion, and deep understanding of Jerzy's complicated character made Taylor's profile not only a worthy tribute to a fine writer and man but an example of what's possible in magazine writing these days. I've often wondered in recent years if the great magazine piece as I knew it to be done regularly in the sixties was a thing of the past. Taylor's article reassures me that the highest levels of nonfiction can still be found in magazines—though I do believe such work is increasingly rare. Taylor's work has always been special, but this latest effort—because it was so difficult a subject—stands out.

Gay Talese
Manhattan

THERE WILL BE TALES OF JERZY KOSINSKI for years to come, as he enriched the lives of all who knew him. John Taylor's excellent piece glosses over a period in which my wife and I spent much time with him—when he was married to Mary Weir. The couple lived in a triplex, not a duplex, apartment at 71 East 71st Street, where Mrs. John D. Rockefeller Jr. and Mrs. Billy Rose also resided. Each apartment had its own wine cellar in the basement, and the furnishings of Mary Weir are now at the Met and the Clark Art Institute in Williamstown. Jerzy stepped from the poverty of a Polish émigré into the very inner circle of *old* New York society.

Mary backed all sorts of literary and art functions, and dinner parties at 71st Street were attended by important artists and writers, such as Anaïs Nin. It was here that Jerzy was in his element. At that time, he denied his Jewish heritage, suggesting—but never stating—that he was a Christian whose intellectual parents had been marked for death by the Gestapo. He also claimed his father had masqueraded as a woman at one point in his life and translated all of Shakespeare to keep his sanity.

Mary set up a trust fund for Jerzy that guaranteed him at least $15,000 a year, so that he would not feel he was owned by her. In the early sixties, it was enough to give him independence to maintain a separate studio, where he pursued his writing. He started seeing Kiki before he and Mary were divorced. Mary was hurt, but she did not want to tie him down while he found another woman and another life.

I always thought of Jerzy as Felix Krull, Thomas Mann's extraordinary and immoral character—not in the pejorative sense but rather, given Jerzy's early childhood, as the elemental human being seeing words and actions through a naked lens devoid of the societal and cultural valuations the rest of us gained from parents and institutions early in life. Jerzy's mentor was Marc Connelly, not because he knew him but because Jerzy was intrigued that a writer could write one singular novel, like *The Green Pastures,* and live off it for the rest of his life. This was Jerzy's primary goal, and he set about mastering the art of promoting and exploiting a novel to its fullest compensation. He was the ultimate voyeur, sly, playful, mendacious, and courageous—but never cruel, though he saw where cruelty came from and had been subjected to more than his share. He spoke just like his novels, so there should be no confusion as to their authorship. In his life and writing, he challenged you to look again and see something freshly. If Jerzy could have been something other than a person, he would have been a camcorder, prying into every recess of our lives. However, I think it will be his unique vision of "normal" America—as seen in *Being There* and *Steps*—that will be most lasting.

Gerald G. Hotchkiss
Manhattan

I WAS NOT CLOSE TO JERZY KOSINSKI, BUT we often talked at dinners and parties. We had a mutual interest in Russia. When *The Village Voice* article came out, I was not shocked by its contents, but I thought the disclosures would devastate him. I was in this frame of mind when I had a dream on July 13, 1982, which I later described in a letter to Alan Schwartz, a mutual friend: I am on the *Queen Mary.* We are sailing for England. Fine sunny day. I see up in the crow's nest a gent wearing bright-yellow trunks and maybe a yellow scarf or something around his shoulders—a big, husky, muscular man—and I realize it is Kosinski. He is standing there, and I know what he is going to do: jump into the ocean. Bring it to an end. I shout, "Don't, Jerzy; don't do it, Jerzy." But there is a high wind, and he obviously can't hear me. So he stands on the edge of the crow's nest, hurls into the ocean a big, fat manuscript, all typed and bound with a cord (must be 800 pages), and then follows it with a perfect dive.

Boy, I say to myself, perfect Kosinski ending. And I see from the corner of my eye another diver into the depths—his girl-cum-companion. Also a perfect dive. The captain has seen it. There is a blast from the ship's horn or whistle. Shouts of "Man overboard"; "Engines full reverse." The ship slows down and starts a low, wide turn. "Lower lifeboats." I see Jerzy and the woman swimming strongly and then notice that we are not in the open sea. We are in the harbor of Venice, a harbor full of bright boats and bright sails and Venetian colonnades.

Now some strong swimmers are overboard, and one of them brings Jerzy back. I am on the bow of the ship. It's all clear of people, and the captain motions me back. "I know; I know," I say, and I back up as a very burly sailor lugs Jerzy in under his arm and literally dumps him on the wooden deck with a bang. Then he kneels and does not give him respiration but begins to rub him very vigorously. I see Jerzy is alive, and he is being rubbed to restore his circulation because the water was very cold. But he still has his eyes closed. I awaken.

Harrison E. Salisbury
Taconic, Conn.

BARELY A WEEK AFTER JERZY KOSINSKI'S suicide, my husband died in his sleep after a struggle of more than four years with valvular heart disease and congestive heart failure. During the first year of his illness, which was spent in and out of the hospital's cardiac intensive-care unit, he had a near-fatal digoxin overdose (the kidneys, which process this drug, shut down and a toxic level built up), a respiratory arrest, and two failed suicide attempts.

For the next three years, I watched this once-active 180-pound man disintegrate to 132 pounds. In what were to become his last months, his body began rejecting food, his shortness of breath kept him from sleeping, and he hardly had the strength to stand up to urinate. His daily activities were reduced to trying to sleep, watching television, and waiting for me to return home from work to break up the monotony.

Even when he had the energy to be outside in a wheelchair with me pushing him, he felt vulnerable, and that merely emphasized his debilitation. My life went on hold, short of keeping my job, because I was the sole caregiver. Frankly, there were mornings that began with my screaming at the top of my lungs in the bathroom.

Yes, I was tired and frustrated. But more than anything else, my heart broke every day to see the vibrant man I loved being destroyed. Mrs. Kosinski will never know what a favor her husband did for her sanity by killing himself before the torture began. He must have loved her very much.

Lynne Hayden-Findlay
New York group coordinator
Well Spouse Foundation
Manhattan

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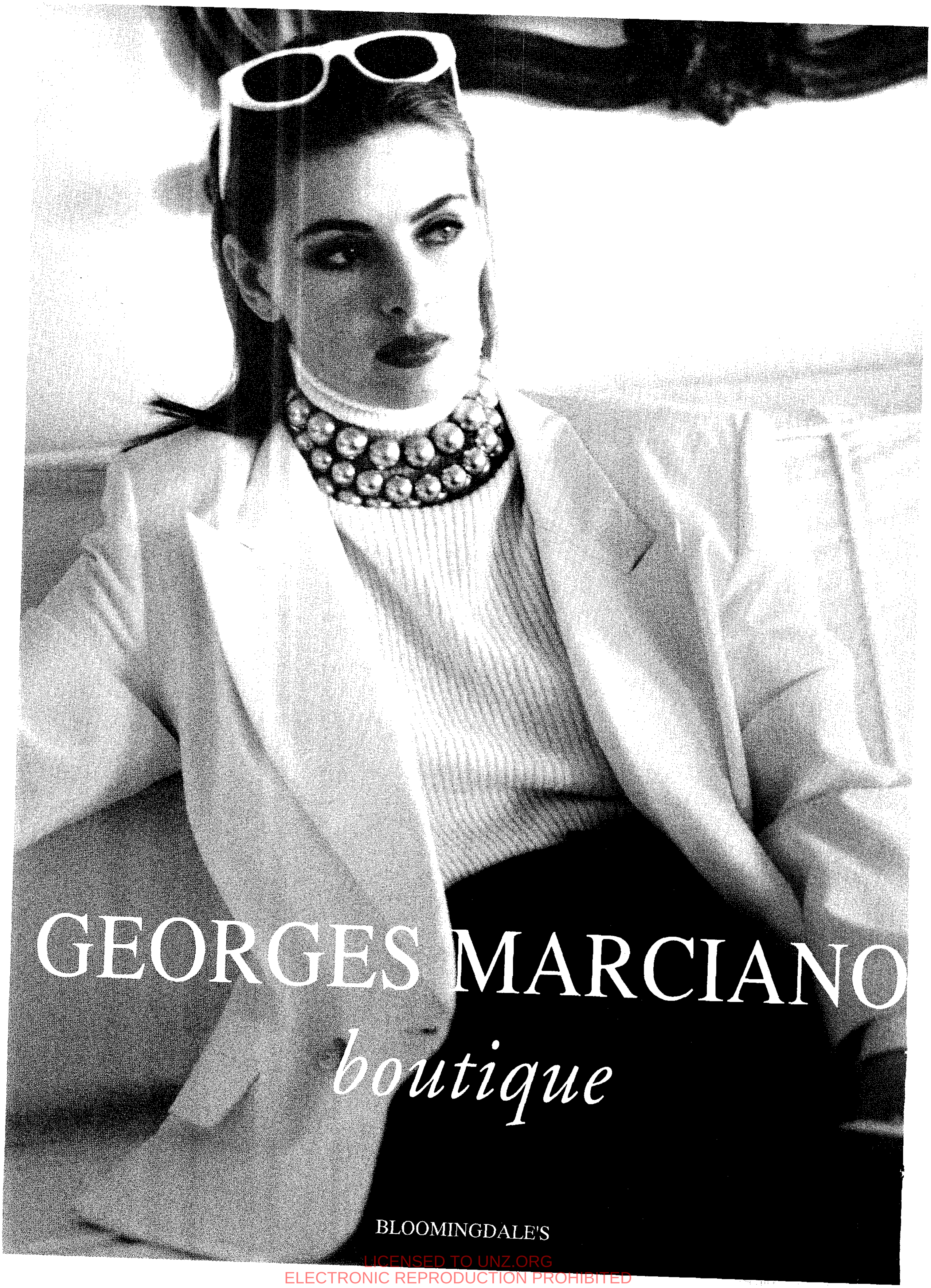
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INTELLIGENCER

BY JEANNETTE WALLS

DINKINS DOLLARS...ART & POLITICS...FAMILY CIRCLE...MOO MYSTERY...ON WEST 57TH

CREATIVE FINANCING: A MAYORAL PENSION

The city may be in dire fiscal straits, but David Dinkins won't be hurting when he retires. Because of a special rule in the city's pension fund, Dinkins will receive an unusual package: The embattled mayor will get a check based on his $130,000-a-year salary, with a bonus just for having lived in Gracie Mansion. "We give him a credit of 50 percent of his regular salary—in this case, $65,000," says John Murphy, the executive director of the New York City Employees' Retirement System. "That was done for Abe Beame and Robert Wagner."

The rule was changed in 1973, and future mayors joining the pension plan will not benefit. However, a grandfather clause applies to Dinkins because he entered the system in 1972. If Dinkins is not reelected in 1993, his annual pension—free of local and state taxes— will be about $58,000, not counting the money he's put in. The rule did not apply to Ed Koch. The former mayor had less seniority as a city employee, so his $27,000 pension is based solely on his salary.

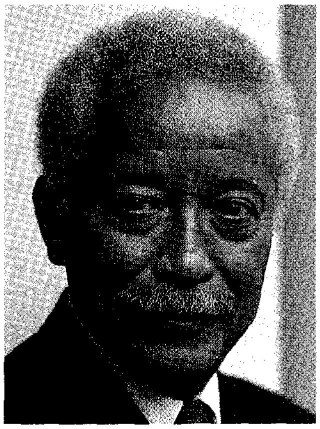
DOES SUNUNU HAVE A PALESTINIAN PAST?

Is John Sununu trying to downplay his Palestinian heritage? George Bush's chief of staff is usually identified as Lebanese-American, but some sources say the former New Hampshire governor has Palestinian roots he'd rather not reveal.

According to the respected British newspaper *The Independent,* Sununu's paternal grandmother was a Christian Palestinian. His paternal grandfather was probably Palestinian as well, says Columbia University's noted Palestinian scholar Edward Said: "To the best of my knowledge, 'Sununu' is always a Jerusalem-Palestinian name. There are Sununus from Lebanon, but they are of Palestinian origin." Says another Palestinian observer, "There are lots of displaced Palestinians who are afraid to identify with their culture." Sununu's mother's family is Greek.

Sununu ran afoul of Jewish organizations for being the only governor who refused to condemn a 1975 United Nations resolution equating Zionism with racism. He has reportedly blamed recent controversies about his travel expenses on Jewish groups, but he's denied saying anything to that effect. "He's of Lebanese descent," says a Sununu spokesman, who wouldn't discuss the story further.

JOHN SUNUNU



DAVID DINKINS

UDDER IGNORANCE IN CONGRESS OVER MILK

Do the nation's lawmakers understand the needs of the American public? That's what some Washington insiders were wondering recently after no one on the floor of Congress knew the price of a gallon of milk.

During a debate about dairy laws earlier this month, House Agricultural Committee head Kika de la Garza asked his colleagues if anyone knew the price of milk, according to *Congressional Quarterly.* When no one could answer, the Texas Democrat turned to a room filled with dairy lobbyists, agricultural economists, Department of Agriculture analysts, and farm reporters. None of them knew, either.

"We're calling Safeway," de la Garza finally said. The price, $2.31, was entered in the Congressional Record.

De la Garza was unavailable for comment.

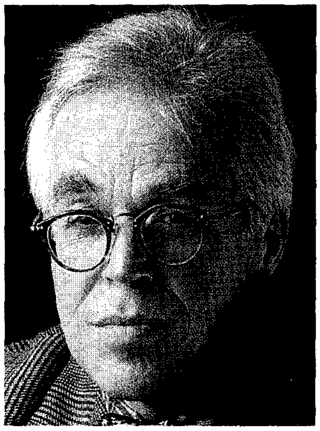
GUARE MAY TAKE STAGE CUE FROM J.F.K.

John Guare is grappling with a new subject. In a recent speech at the Chautauqua Institution in upstate New York, the author of *The House of Blue Leaves* and *Six Degrees of Separation* described an intensely moving experience that he has been unable to write about.

"Guare said that he was in basic training in Texas when John F. Kennedy was shot," says one audience member. "He felt like he was the only Irish Catholic from the East Coast in his platoon. The other men around him were mostly local boys. They began to place bets about whether Kennedy would die. When the report came through that he had, Guare found himself with tears streaming down his face while everybody else cheered."

"He said that he's always thought he should be able to write about it," says the source, "but he feels that writing about political experiences always ends up being a polemic and not a work of art."

Guare would not comment.



JOHN GUARE

PLANET SLAPPED WITH LAWSUIT

A real-estate brokerage firm has gone into orbit over the way it says Planet Hollywood does business. The Eubank Group has filed a $2-million

ASSOCIATE EDITOR: DEGEN PENER

Photographs: top, Robert Trippett/Sipa; center, Allan Tannenbaum/Sygma; bottom, Susan Johann/Outline.

CABLE CATCALLS...DONNA DOESN'T DO PENANCE...QUOTE QUALMS...*ROLLING STONE* MOSS

KITTY KELLEY

AXL ROSE

DONNA SUMMER

suit against the owners of the restaurant and real-estate developer Harry Macklowe. Planet Hollywood, which is expected to open on 57th Street near Sixth Avenue in September [*New York,* July 15], is backed by such celebrity investors as Bruce Willis and Arnold Schwarzenegger.

Eubank is claiming that Planet Hollywood owners stiffed his company on real-estate commissions. A lawyer for the Macklowe Organization says it is "not involved.... Typical to lawsuits, they took a buckshot approach and named us." Film producer Keith Barish, a part owner of Planet Hollywood, says, "The suit is without merit."

NOW KITTY'S SCRIBE IS UNDER SCRUTINY

In *Poison Pen*: *The Unauthorized Biography of Kitty Kelley,* writer George Carpozi Jr. accuses Kelley of making up dialogue, but now Carpozi's quotes are being questioned. The book has Bantam vice-president Stuart Applebaum saying that lawyers guided his company "through the landmines the author had strewn so irresponsibly" when Kelley wrote *His Way,* about Frank Sinatra. It also says Bantam wouldn't work with Kelley on the Nancy Reagan biography because of those problems.

"I never said that, never wrote it, never thought it, publicly or privately," says Applebaum, who adds that Bantam "offered very handsomely for the Reagan book." Lyle Stuart, whose Barricade Books published *Poison Pen,* told a Bantam lawyer that "a researcher" got the quote from someone in Applebaum's office. Says Applebaum, "I would never denigrate a former Bantam author. I'm considering my legal options, and given their flimsy backup, I can think of several lawyers who would salivate at the chance to take the case." Lyle Stuart says he stands by the book.

CNBC TAKES A LICK AT 'LOLLIPOP' LOU

The competition between CNBC and CNN is heating up. In a memo to CNBC employees, business-news vice-president Peter Sturtevant warned staffers to avoid "coziness in our on-air interviews.... We must be aggressive conveyors and brokers of information.... Let's leave the lollipop interviews to Lou Dobbs and CNN."

Dobbs, an anchor and managing editor of CNN's business news, says, "Oh, that's unkind." Sturtevant says, "Well, I said it, but it wasn't meant for widespread distribution.... I ran the CNN business department for Lou for a year and a half. I would describe him as an old friend, but not after he reads this. I hope he understands. He's a very competitive guy, too."

NEWS AND NOTES FROM ALL OVER

GUSH N' ROSES: *Rolling Stone* is running a positive profile of Guns N' Roses—and some journalists are upset. When it was reported in *Spin* that lead singer Axl Rose and the other members of the group required potential profilers to sign a contract, several writers were angry. The agreement gave the band full control over the text; if the deal was broken, the offending magazine had to pay $100,000. "The thing about that contract has really been blown out of proportion," says Kim Neely, the *Rolling Stone* senior writer who has profiled the band. She says she didn't have to sign any contract because "there are certain magazines that have never done them wrong in the past, and *Rolling Stone* is one of those magazines. We submitted two names to them, and they said either would be okay.... I'm a big fan." A Guns N' Roses spokesman says the notorious contract is no longer in use.

LENO'S DAZZLING DUDS: Jay Leno has been getting a new look to go with his new job. Beverly Hills haberdasher Fred Hayman has been outfitting the future host of the *Tonight Show.* "Now he looks like the senior in college who would get the best-dressed award," says a source close to Leno. "He's gotten tons of letters telling him how much better he looks lately. He gets to keep the clothes for as long as he is host of the show."

SUMMER NOT SAYING SHE'S SORRY IN SONG

Donna Summer has one song she's not quite ready to sing.

The seventies disco queen, who once angered homosexuals by saying that they were "sinners" and that AIDS was "a divine ruling," recently recorded a single that responds to the controversy.

"Summer asked Paul Jabara [the composer of the Oscar-winning "Last Dance"] to write another hit for her," says one music-industry insider. "He came up with a single that would serve as an apology. She said she liked it and went into the studio to record it."

Summer, who couldn't be reached, apparently had second thoughts about making amends. "She left it off her new album," says the source. "After making so much money off gay men, it's incomprehensible that she still won't retract those statements."

Photographs: top, Adam Scull/Globe Photos; center, Gene Kirkland/Retna; bottom, Laura Luongo/Gamma-Liaison.

FALL PREVIEW

SPECIAL ISSUE

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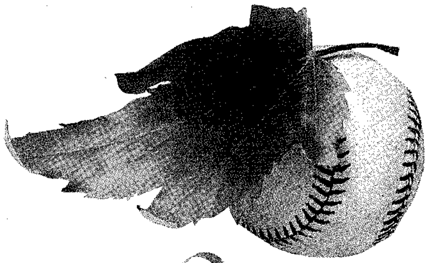

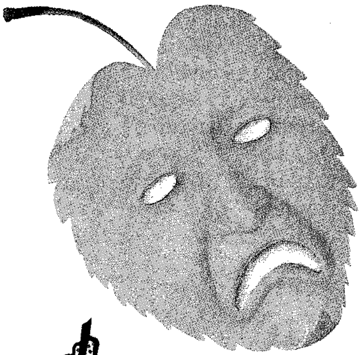

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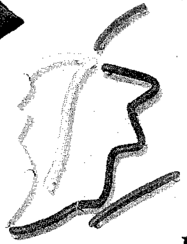

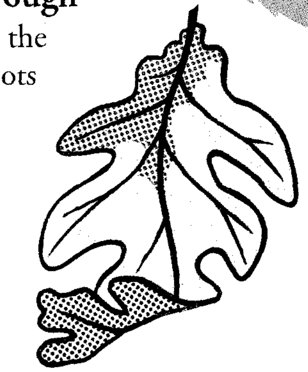

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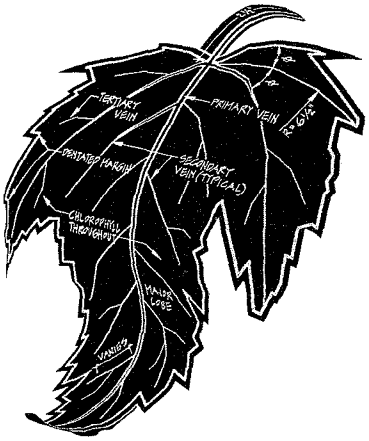
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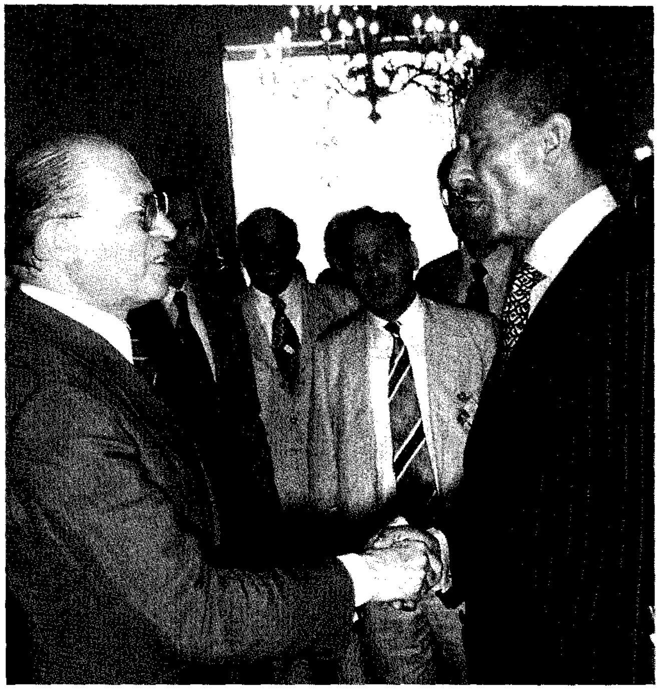
JUJITSU IN JERUSALEM

SHAMIR'S NEW MOVES

IN ISRAEL, A LAND OF FLAGRANT SCHMOOZers, Yitzhak Shamir's appeal as a leader has always been his steadfast unwillingness to be clever. His stiff, puppetlike body language, his droning, brooding voice, his extremist past all led to an inescapable political message: Vote for me and I won't give an inch. There will be no surprises.

But now, at the age of 76, suddenly—surprises. Shamir is an old dog who seems to have learned one of the oldest, and most potent, political tricks: jujitsu. As defined by Jeff Greenfield in *Playing to Win,* jujitsu is the creation of strength through the appearance of weakness (in Shamir's case, any hint of flexibility was considered a sign of weakness in the past).



PRECEDENT?: *Menachem Begin and Sadat in 1979.*

Shamir has been playing this game all year, most notably in the Gulf War. To the world's surprise, he realized that the most devastating response to Iraqi Scuds was no response, thereby foiling Saddam's hope of a wider war and a divided U.N. coalition. This may have been inadvertent jujitsu: Some diplomatic sources say Israel would have launched an all-out air and ground assault on the Scud sites in western Iraq if the United States had been willing to share its attack codes and radio frequencies. No matter. Israel pretended, in the words of one Tel Aviv defense expert, "that we were Japan. We let America do our fighting for us."

The creative passivity worked, in part, because most of Israel's neighbors (and the United States) assumed it was a one-time deal. Certainly, Hafez al-Assad of Syria could never have guessed that his grudging "breakthrough" agreement to attend a Middle Eastern peace conference would be greeted by anything but the usual skeptical foot-dragging by Shamir. Indeed, the expected Israeli intransigence may have been a selling point for the Syrians. By accepting the peace process, Assad could please the Americans (which is something every tinhorn needs to do in the post–Cold War, post–Gulf War world) and make the Israelis look bad.

Surprise: It wasn't so much that the Israelis seemed ready to accept (conditionally, of course) the peace process last week. It was the absolutely stunning, untypically enthusiastic way Shamir responded. Who could've imagined the prime minister would compare the vicious Assad to Anwar Sadat? "Are you sure he didn't get the *t* and *m* mixed up?" joked an Israeli diplomat. "He compared Assad to Sadat, not Saddam?"

Yes. "What we are seeing today in Syria with President Assad," Shamir told a group of visiting Americans, "is a phenomenon similar to what happened in Egypt with President Sadat when a revolution occurred in his concepts—which led ultimately to negotiations with Israel, and peace."

Now, clearly, no one in his right mind—certainly not Yitzhak Shamir—would confuse Hafez al-Assad, a mass murderer of his own people and schemer extraordinaire, with Anwar Sadat, who risked his life for peace. No, this was *radical* jujitsu: "He was calling Assad's bluff," said one Israeli-government source.

Shamir's initial willingness to take yes for an answer surprised a great many Israelis and their American Jewish supporters. "Yes, it's true that the Arabs are finally coming around to what Israel has always wanted [direct negotiations]," said Malcolm Hoenlein, executive director of the Council of Presidents of American Jewish Organizations. "But you must remember that of all the countries involved in this process, Israel is the only one putting its security on the line. Any and all precautions—the process that some people unfairly call foot-dragging—are justified in making sure the ground rules are clearly understood by all."

It was still entirely possible that "precautions"—especially regarding the composition of the joint Jordanian-Palestinian delegation—would turn the Israelis' probable, conditional yes into a no. Shamir did revert to his usual hard-line posture in an Israeli television interview on the day after his Assadation: no East Jerusalemites or PLO members in the Jordanian-Palestinian delegation. But the feeling in Jerusalem was, rightly or wrongly, that the issue could be finessed. Certainly, Shamir's initial enthusiasm has increased the pressure on the Palestinians to come up with a compromise. The prime minister could claim *he* was all for peace—it was *their* fault if the process broke down.

"My guess is that this is just too big to fall apart over the names of a couple of Palestinians," said one Israeli diplomat. And even the worst skeptics were allowing themselves some hope: "These are not trivial events," said an American Jewish leader. "There are real possibilities here. This is a happy moment."

No doubt, the moment was made possible by all the oft-stated reasons: the decline of Soviet power and the Syrians' inability to depend on Moscow for arms in the future; the growth of American power, especially after the Gulf War; the weakness of the Palestinians (and the disgrace of the PLO) after their embrace of Saddam. But there's another reason as well—the profound changes that have taken place in Israel itself over the past year, with the arrival of hundreds of thousands of Russian and Ethiopian Jews.

There is more to this than the $10 billion in loan guarantees Israel will request from the United States to help resettle the immigrants (routinely seen as leverage Bush and Baker would use to drag Israel into the peace process). Far more important is the profound emotional effect the immigrants have had on the Jewish state: They were an unexpected reminder of why Israel exists, a sudden rejuvenation

Photograph by Salhani/Sipa.

after years of demographic and spiritual inertia. In a world that is rapidly retribalizing, Israel became an exception, a country adding tribes—truly, in the case of the Ethiopians, a lost tribe. "When the planes carrying the *olim* [immigrants] land," one rather secular Jew told me in January, "I hear the footsteps of the Messiah."

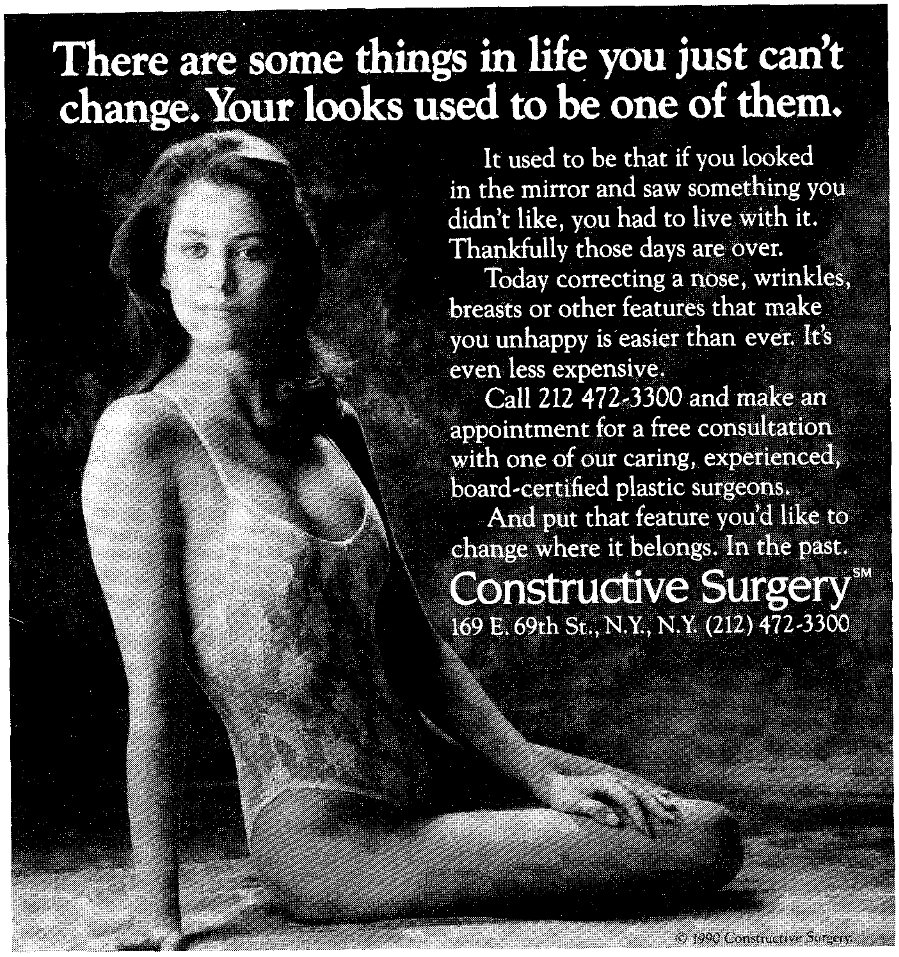
The notion that Israel is a vibrant, expanding enterprise—rather than a waning island in a swelling Arab sea (a common fear in the eighties)—may have had an impact on Yitzhak Shamir's readiness to take a chance on peace. The revived national confidence may also account for Shamir's apparent willingness to put his right-wing coalition at risk (if the extremist parties make good on their threat to pull out the Likud bloc). "There are those who believe Shamir wouldn't be upset if government fell, that he wants to call early elections," says Hirsch Goodman, editor of *Jerusalem Report.* "He wants another four-year term, and it would be easier to seek it now, at age 76, than two years from now. It'd also be smart to go to the public on this issue: a peace conference most everyone wants."

Of course, if there were elections, the conference would have to be delayed—and Yitzhak Shamir never met a delay he didn't like. And there would be the additional advantages of pushing the talks into the middle of the American presidential campaign—neutralizing Bush and Baker, perhaps—and giving the prime minister more time to gauge Arab intentions.

If and when the show actually does get on the road, Shamir will no doubt revert to good old Intransigent Yitzhak. He will have to be dragged, comma by comma, into even the most minor concessions. Despite last week's Assadation, most observers would be surprised if there were *any* progress at all in the bilateral talks between the Israelis and Syrians that will follow (within 48 hours, according to diplomatic sources) the ceremonial opening of the peace conference. "It's a zero-sum game," said one regional expert. "Syria wants the Golan Heights, and so does Israel. Not much middle ground there. The talks with the Jordan-Palestinian delegation could be far more promising, though."

For the first time, apparently, the Palestinians may have agreed to Israel's interpretation of the Camp David accords. They may be willing to negotiate an interim settlement, leading to local elections. After three years, talks would begin on the final status of the West Bank, which the Israelis hope will be some sort of joint operating arrangement with the Jordanians and Palestinians.

If the question of who speaks for the Palestinians can be settled. If not, last week's optimism will quickly sour. The Middle East tends to boggle all presumptions. It's best to take one step at a time—and last week's was a stunner. ■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The Bottom Line/Christopher Byron

INSIDE A PIRATE BANK

HOW BCCI OPERATED

FRAUD INSIDE THE BANK OF CREDIT AND Commerce International is starting to bring up familiar questions in Washington and London: How much did the government know, and when did it know it?

In mid-June, I disclosed details of a secret report chronicling ten years of fraud inside BCCI—prepared for the Persian Gulf emirate of Abu Dhabi, BCCI's largest shareholder, by the bank's auditors at Price Waterhouse U.K. ("The Bottom Line: The Big Muddy," June 24). Within two weeks, the Price Waterhouse auditors had slipped an augmented copy of the same report to the Bank of England, BCCI had been shut down, and a major scandal was on the way.

This column was the first to disclose many details of this erupting scandal, from the bribes paid to top BCCI officials to buy their silence to the discovery by auditors of an incredible 6,500 bogus account files inside the bank. Many of these files had been kept in the home of Swaleh Naqvi, BCCI's second-highest official ("The Bottom Line: What Price Vigilance?," July 22)—a fact that the rest of the world press is only now beginning to report.

Last week, Robin Leigh-Pemberton of the Bank of England told Parliament that the discovery of these files had provided the government's "first and overwhelming evidence" of BCCI fraud. Following the discovery, the Bank of England had requested that Price Waterhouse prepare a secret report on BCCI hanky-panky. Receipt of that report, commissioned last March, from Price Waterhouse on June 27 is what the Bank of England says caused it to close BCCI on July 5.

Yet, a source tells me that the existence of the files on which the report was based was known as long ago as the summer of 1990. At least some, the source says, were actually crated and shipped to Abu Dhabi at around that time—apparently under the joint custody of BCCI and the Price Waterhouse auditors. Another source tells me that a portion of what appear to be the same files was returned this last spring to London and placed in the custody of the Bank of England.

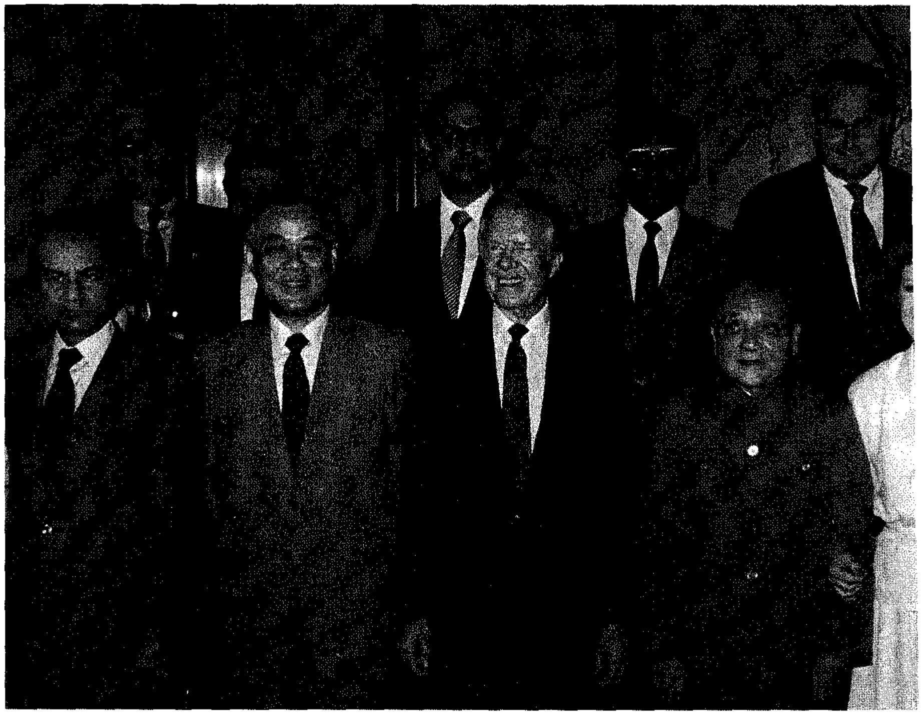
This week, I can report further goings-on inside this corrupt bank, including details based on heretofore undisclosed memos and reports from Price Waterhouse and the bank's London law firm of Allen & Overy. These documents disclose irregularities so flagrant that the failure of authorities to discover them is quite astonishing.

The irregularities range from accounting arrangements involving loans to help BCCI secretly buy what is now known as First American Bankshares, Inc., of Washington, D.C., to what one memo describes as BCCI's "complete management control" over a Cayman Islands shell company that was used to loot a BCCI employee-pension fund. For years, apparently, auditors have treated the company—International Credit and Investment Company—as an "arm's length" entity, even though the manager in charge of ICIC reportedly maintained an office in BCCI's London headquarters. Still other documents show a plot by BCCI officials to invade the California banking business in 1983 and include a list of nearly two dozen potential takeover targets.

The big question in all this is, of course, why regulators didn't move sooner. Last week, Great Britain's Parliament appointed a special "commission of inquiry" to try to get some answers. Yet one possible explanation may be staring everyone in the face. BCCI did much of its business in the corruption-riddled Third World, and its clientele came to include governments, intelligence services, and political figures.

Names being linked to BCCI range from government-connected Middle East business sharpies Adnan Khashoggi and Manucher Ghorbanifar to terrorists like Abu Nidal and drug-dealing dictator Manuel Noriega.

The founder and head of the bank for most of its history, Pakistani-born Agha Hasan Abedi, 67, turns out—as the previously unpublished picture accompanying this column attests—to have been a schmoozing manipulator who hobnobbed with just about any bigwig having a dropable name—from Jimmy Carter to Great Britain's James Callaghan to Deng Xiaoping.



CONNECTION: *Abedi (far left, first row) at the opening of BCCI's Beijing branch. De*

Abedi resigned from the bank in October of last year. He is in ill health and is said to be wheelchair-bound in his home in Karachi. But when on the job, he was a con man who spouted a combination of Eastern mysticism and New Age globaloney. He mesmerized his largely Pakistani staff with gibberish about "reflections of desire" and BCCI's "road to destiny."

Abedi's high-water mark appears to have come in February 1984, when he gave a lavish, almost semi-religious two-day conference in Vienna for the BCCI brass. Among those present: an eleven-member delegation from the Bank of Georgia. The bank's then-owner, Ghaith Pharaon, is under investigation for his ties to BCCI.

Now BCCI's nearly two decades of shenanigans are starting to put officials on the spot. That is particularly true with respect to the Bush administration and BCCI's role in helping finance Iran-*contra* transactions during the Reagan years. Two months ago, I called attention to the strangely mangled prosecution of seventeen businessmen arrested for arms smuggling. The businessmen were involved in an aspect of Iran-*contra* dealings ("The Bottom Line: The Informer," June 3), and two of them—Khashoggi and Ghorbanifar—used accounts at BCCI.

Similarly, there's the nearly decade-long failure of the U.S. Federal Reserve to blow the whistle on BCCI's illegal takeover of Washington's First American Bankshares—a scandal that threatens to destroy the career of former Defense Secretary Clark Clifford, who helped orchestrate the takeover. Clifford now claims he had no idea what BCCI was really up to.

ked by Jimmy and Rosalynn Carter.

The Fed also needs to come up with a better explanation of its failure to move against the Atlanta branch office of Italy's Banca Nazionale del Lavoro—another BCCI-linked operation. The bank slipped billions in off-the-books loans to Iraq during the eighties, but the Fed did nothing. Now, Justice Department prosecutors say the whole operation was run by local branch employees—though the employees themselves say they were just following orders from Rome ("The Bottom Line: The Iraq Connection," February 11).

There's more. According to a source in the office of Manhattan district attorney Bob Morgenthau, who is conducting what currently looks to be the only completely independent investigation in the country into the BCCI scandal, that office was approached last month by Justice Department officials and told to stop investigating links between Banca Lavoro and BCCI.

Finally, there's Panamanian strongman Manuel Noriega, who kept millions in drug loot stashed at BCCI and is due to come to trial in Miami any day now on drug-smuggling charges. What he has to say on that subject could crank up the heat on Bush even more.

The Noriega trial may revive old questions about Italy's Banco Ambrosiano—yet another BCCI banking partner—and the 1982 death of its president, Roberto Calvi. He is believed by some investigators to have been murdered by British agents in revenge for his bank's role in supplying French-made Exocet missiles to Argentina at the start of the Falkland Islands war—a transaction that lawyers for Noriega say the Panamanian dictator helped set up.

But for now, the spotlight remains on London, where BCCI kept its main base of operations. Just how hard was Price Waterhouse looking for wrongdoing, and just how much did the Bank of England want to hear? One top BCCI source tells me that as early as January 1990, Price Waterhouse auditors uncovered evidence of bookkeeping irregularities involving nonexistent documentation for loans and deposits of key Persian Gulf clients who were also major BCCI shareholders.

As a result, the source says, Price Waterhouse refused to sign the bank's annual report as fair and accurate unless Abedi and Naqvi could come up with the documentation. Instead of doing so, the two men are said to have flown to the Gulf and confessed their fraud to the sheik of Abu Dhabi, BCCI's largest shareholder. He, in turn, pumped in fresh capital, ousted the two men from their positions, and moved BCCI's operational headquarters from London to Abu Dhabi. How all these events occurred without Price Waterhouse or the Bank of England realizing what was up is a question that cries out for an answer.

Or take the problems involving ICIC, one of the bank's Cayman Islands shell companies. A confidential Price Waterhouse memorandum on BCCI—dated June 16, 1991 and naming Naqvi as the key informant in the entire unraveling mess—says ICIC and BCCI were together responsible for more than $1 billion in "circular transactions" between the two concerns.

It may have taken Price Waterhouse—which had been auditing ICIC's books since 1975 and later had access to BCCI's books—so long to uncover the fraud simply because the auditors had chosen for years to view ICIC as an arm's-length operation and accepted at face value whatever management was saying about transactions between the two entities.

But were BCCI and ICIC really separate operations? A confidential memorandum by BCCI's London law firm, Allen & Overy, says that Abedi and Naqvi exercised "complete management control" over both BCCI and ICIC. In fact, according to a top BCCI official instrumental in selecting Price Waterhouse as the bank's worldwide auditor, the reason it was chosen over a rival firm, Ernst & Whinney, was simple: Price Waterhouse had shown a "positive attitude" when touchy accounting questions came up, and Ernst & Whinney had not.

Thus, an internal bank document, dated September 1986, reveals that Ernst & Whinney—which until then had been auditing a portion of BCCI's books—had expressed "serious reservations" about the accounting treatment BCCI wanted to give some of the loans it had secretly extended in the First American takeover. Not long afterward, Ernst & Whinney was dumped by BCCI.

Whatever the reason for BCCI's decision to hire Price Waterhouse, the firm's auditing work thereafter would routinely have been subject to oversight by the Bank of England. So the British regulators would certainly have known of a non-public March 1990 audit by Price Waterhouse, first disclosed by *Time* last spring, describing irregularities running into the hundreds of millions in the 1989 accounts.

In the 1990 audit, Price Waterhouse auditors hid behind a vaguely worded footnote—worked out, it now appears, in concert with the Bank of England—implying that the sheik of Abu Dhabi was prepared to make good any BCCI losses.

More recently, Price Waterhouse's June 16 memo shows that as late as two weeks before the bank's shutdown, the auditors were advising the use of the same gimmick. After detailing irregularities of massive scope, the memo in effect waved them away by indicating that nothing needed to be done if the sheik simply reaffirmed his pledge to stand behind the bank. A top BCCI source says the sheik agreed to do so. Yet two weeks later, the Bank of England shut the place down anyway.

The reason to go into all this is not simply to criticize Price Waterhouse—which may very well have been taking orders from the Bank of England. Rather, it's to point up the need for some answers as to what's really going on here—not just from the Bank of England but from Washington as well.

"All the rogues knew about this bank," said Brooklyn Democrat Charles Schumer, a member of the House banking committee, last week. "How come none of the regulators did?" ■

FAST TRACK

EDITED BY CHRIS SMITH

BRIEF LIVES

LOCAL HEROINE

THERE MAY HAVE BEEN times in her life when Julie Warner wished she were taller, but not lately. When the five-foot-two actress heard that Warner Bros. needed someone petite to star as Michael J. Fox's love interest in the new movie *Doc Hollywood,* the 26-year-old actress jumped at the chance. “I was very lucky,” she says. “The part shouldn't have gone to an unknown.”

Warner, whose biggest role had been as Andrew Dice Clay's girlfriend in an HBO special—a far cry, she agrees, from working with the more gentlemanly Fox—insists that family ties had nothing to do with her landing the part. “No, I am not a Warner brother,” she says with a laugh. “I'm not even a Warner niece.”

In fact, Warner grew up on the Upper West Side and attended the Dalton School and Brown University, where she studied theater and acting. And though Warner always knew she wanted to be an actress, her parents (Mom works for a publishing house; Dad is a jingle composer) weren't so sure. “I think they just didn't want me to be poor and unhappy,” Warner says.

She persevered, though, and moved to Los Angeles. After nearly a year of working as a waitress, Warner started to get commercial jobs: Pizza Hut, Pert Plus shampoo, Alpo. “In the Alpo commercial,” she recalls, “the dog was a Dalmatian, and Dalmatians are incredible shedders. People think acting is so glamorous—it was me and a lint brush all day long.”

But Warner has got used to doing whatever a role requires. In her first *Doc Hollywood* scene, she walks nude out of a lake. “I mean, I wasn't dying to strip naked for all of America to see, but it so quickly established that this character was a force to be reckoned with,” Warner says. “It wasn't exploitative to me. This is an old-style romantic movie, where the kisses mean something. Being on the set in South Carolina made me feel I could go for that kind of life.”

Naked Doc Hollywood: *Julie Warner.*

But for now, anyway, Warner won't be moving to the backwoods. She's returning to L.A. to try to find more work. “I've been having a lot of meetings,” Warner says, brushing back a piece of auburn hair. “I'm like this new product on the market. Everyone wants to test it before they buy.”

ANN COLIN HERBST

TOYS

Big Squirts for Little Squirts

ANDREA GRAFF-McBurnett spotted the coveted Super Soaker 30 water pistol on a salesman's lap behind the counter of Al's Toyland in Brooklyn. She bought it—ending a search that had taken nearly two months.

Max and Jonathan DiLallo get soaked.

The Super Soaker, invented by an ex–NASA engineer, is the hottest squirt gun in town. A canister on top of the gun holds a pint of water that can be shot up to 50 feet, and it *doesn't* require a battery. Fred Vogel, of Toys “R” Us at Herald Square, says sales are so strong that customers swipe them out of the packing boxes within a couple of hours of delivery. The powerful pistol sells for $7 to $30, depending on water capacity; it comes in an assortment of neon colors, reducing the chances that it will be mistaken for a real gun.

Richard DiLallo's seven-year-old son finds the Soaker shortage an advantage in water fights. “Max gave a friend a normal water pistol to play with,” DiLallo says. “*He,* of course, had the Super Soaker—it was an unfair exchange, to say the least.”

Al Davis, executive vice-president of Larami Corporation, the maker of the high-tech toy, has witnessed shoving matches in stores and has got phone calls from disgruntled adults—who, Davis claims, secretly desire the gun for themselves.

Successful buyers have little to complain about. “I've found it was worth the money,” Graff-McBurnett says. “Not the search, though.”

Unfortunately, now her six-year-old son wants more ammo—a Super Soaker 100, which packs a quart and a half of water.

GIA KOURLAS

Photographs: top, Michelle Laurita; bottom, Gabe Palacio.

FREE ENTERPRISE

GLASS FROM THE PAST

MAYBE IT'S THE HEAT. Maybe it's packaging debacles of summers past (anybody remember Magi-Cans?). In any event, mighty Coca-Cola is being quietly outmaneuvered by entrepreneurs who, unaided by focus groups and marketing departments, have detected a thirst among New Yorkers for those graceful sixteen-ounce refillable bottles that Coke withdrew from the city in the late seventies.

The current crop of refillables is coming from free-lance distributors who buy cases from large-volume retail outlets in cities where the bottles of Coke are still officially sold, such as Bethlehem, Pennsylvania. The booty is trucked into New York and resold to bodegas and greengrocers, who charge consumers $1.25 per bottle—or 40 cents more than a like amount of Coke packaged in the company's official, though infinitely banal, "one-way" screw-top bottle. The refillable bottles are often jammed photogenically in tubs of ice in front of the stores, with openers tied to strings dangling nearby, Andy-in-Mayberry style.

The bushwhackers are shrewd profiteers: A case of Coke in refillable bottles that retails for $13.66 in Bethlehem brings $30 on the Manhattan gray market.

"We've run into these people with the vans," says Bob Shaffer, general manager of Coca-Cola's bottler in Bethlehem. "We ask them not to do it, but there's nothing we can do. It's like a tap—you can't hold it all back."

Coke says demand for the old-style bottles dwindled with the rise of disposable cans. As for bringing them back to New York now, a spokesman at the Coca-Cola Bottling Company of New York's corporate headquarters in Greenwich, Connecticut, would say only that the company is "evaluating" the situation. "People have written to me and said, 'I drank these growing up—wouldn't it be great to share it with my son?' "

Out on the street, the word is a bit more definitive. "People like the taste better," says an employee of a greengrocer in Brooklyn Heights that has been selling the refillables for more than a year. "Even the driver from Coca-Cola likes them better." Michael Walker

Coca-Cola
Coca-Cola
Coca-Cola
Coke

The real thing, in real bottles.

BOOB TUBE

They Shoot Talking Horses, Don't They?

THE SUN NEVER SETS ON Mr. Ed. Or Donna Reed, poor thing. In some paneled motel room, on some gloriously fuzzy screen, the black-and-white leftovers rage. But until a few nights ago, Manhattanites lonely for Ed and Donna had to skip town—and do time in the Floral Park Motor Lodge.

For *Nick at Nite,* that cable graveyard of reruns, hadn't cracked our island. Sure, a few homes in the Manhattan Cable family tuned in—at screwy hours on strange channels.

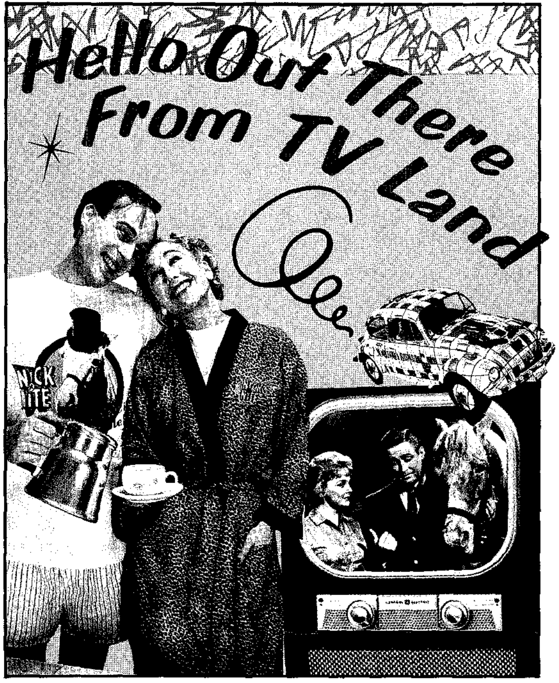
Since July 1, though, Patty Duke, Dobie Gillis, and the *Green Acres* brain trust have been clawing at your rec-room door. In a bold move, the Paragon and Manhattan systems have added channels. Now, from 8 P.M. to 6 A.M. nightly, *Nick's* bouffant world of aprons and cardigans unspools.

It's 11:37 P.M. on a cataclysmically warm Friday. Mr. Ed gallops onto Manhattan Cable's Channel 48. Wilbur, bearing a suspicious resemblance to that guy on *Married With Children,* is teaching Ed horseshoes. Ed demurs. He calls Wilbur several variations of "stupid." A few commercials, then an espionage subplot. A Soviet filly enters from screen right; she and Ed share secrets by neighing. Says Ed, "Something's cookin' here, and it ain't lasagna." He also says, "If I had fingers, I'd pinch myself." The laugh track explodes. In the grand finale, an action sequence, Ed sends Morse Code by swishing his tail.

A new day: 12:02 A.M. Time for *Bewitched.* Samantha and Darrin have the folks over for dinner. Darrin's pop falls for Endora—*with his own wife just inches away!* Darrin's mother, who of course is named Phyllis, pouts. Then Darrin pouts. "Oh, come on, Mom!" he says. To Samantha, he adds: "You have any *more* bright ideas?" Guffaws are piped in. Samantha wiggles her nose, and we're off to the races.

In the hours that follow, well-meaning folks fall into all sorts of mayhem. On *Dobie Gillis,* Bob Denver (in a dual role and at the height of his craft) is mistaken for a Latin dictator. Patty Duke (also in a dual role but a while after her Oscar) can't get Chad and Jeremy on her high-school radio station. Over at *My Three Sons,* Uncle Charley terrorizes Fred MacMurray with relentless nostalgia.

Imagine. Bob Ickes


Hello Out There From TV Land
NICK
ITE

Photographs: top, Charlie Samuels; bottom, couple, courtesy of Nickelodeon; television, H. Armstrong Roberts; Mr. Ed, Photofest.

L.A. LETTER

Dominick's: The Sequel

Like so many Hollywood success stories, Lynne Giler's rise from aspiring screenwriter to director of one of the film industry's favorite remakes began with lunch.

Giler, 38, was looking for movie work the day she dined at Le Dome with producer Thom (*Bull Durham*) Mount. Mount had a different medium in mind. "You know what you should do?" he asked Giler. "Dominick's is available."

Both Giler and Mount had fond memories of the Hollywood restaurant run for nearly four decades by a mysterious and mythicized proprietor whose surname seems to have escaped even the Los Angeles *Times.* "Dominick's last name?" Giler says. "Everybody was too scared to ask."

Throughout the mid-fifties and into the sixties, the Beverly Boulevard beanery's dark interior had sheathed Hollywood's cutting edge—people with names like Wasserman, De Cordova, Sinatra—as well as eccentric characters who had nothing to do with film.

"It was a virtual clubhouse for the great, the near-great, and the unknown," Mount reminisces. "I would go there as a young man in Hollywood and see Jack Webb, Dean Martin, and a guy who put in drywall in Orange County who happened to be Dominick's friend."

Lynne Giler at the revived celebrity hangout.

Giler was sold on a sequel and enlisted another former Dominick's regular—production designer Dick Sylbert—to help. Sylbert, who created the retro-style sets for *Dick Tracy,* restored Dominick's to its original, forties-roadhouse look. "It's dark, very non-California, anti-Spago," says Giler, although she's careful to add, "I love Wolfgang Puck."

The restaurant reopened last September, and most nights all 50 seats are filled. Like any worthy Hollywood remake, D2 has a few homages to the original: Diners still must enter through the back door—though health-department regulations prevent them from walking through the kitchen, as Dominick required his patrons to do. One evening, Al Pacino arrived with his girlfriend of the moment, Lyndall Hobbs, just after his old flame Diane Keaton had left. Another night, Bruce Springsteen, Patti Scialfa, and the Boss's manager, Jon Landau, kicked back at one table while writer-director Ron Shelton and actress Lolita Davidovich nibbled at the pricey comfort food (entrées are $14 to $26). When he was still engaged to Julia Roberts, Kiefer Sutherland scheduled his bachelor party for Dominick's.

Mount credits Giler's "wicked eye for judgment" with Dominick's newfound success, adding, "She can spot a good horse or a fake producer a mile away."

"He's right," Giler laughs, though in her estimation, the restaurant's main attraction is that customers are treated as if they've come to her house for a dinner party. "Nobody gets bothered here," she says. "There aren't photographers out front. If I find one there, I'll shoo him away." FRANK DIGIACOMO

SCAMS

HIGHWAY ROBBERY

One Sunday morning, me and the missus decided to get a fine, early start on the drive to the shore. First, I jumped into the car to pick up some supplies and parked on Broadway near 100th Street in front of Cake Masters, where I bought some coffee and muffins.

Then it was back into the car, where I checked the mirror for clearance, backed up, and heard a thump. A quick glance to the mirror, and I saw a flash of orange and a pair of arms flailing on their way down to the gutter. "My God!" I thought, "I've hit someone!" Followed closely by, "I couldn't have hit him very hard in a couple of feet."

I was out of the car, but *fast,* my heart thumping, to find a man in a bright-orange T-shirt and black Spandex shorts slowly getting to his feet and rubbing his forehead. On the ground were a shopping bag and the pieces of a fluorescent lighting tube.

I put my hand on his shoulder. "Are you all right?" I asked. He was a nice-looking fellow, muscular face, close-cropped hair, with no sign of any injury that I could see.

But responsible, righteous, practicing liberal that I am, I felt accountable for the shattered glass on the pavement. "How many tubes were you carrying," I asked, "two?" He shook his head, pulling out a very wrinkled and dirty cash-sales receipt with a dozen lines of pale writing. "Three," he said.

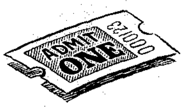
"Really?" I said as I gazed upon a short piece of a single tube in the gutter. "How much were they?" "Nine ninety-five." "Each?" I asked. He looked at me for moment, then nodded.

What the hell. I pulled out my billfold and paid off, and the guy departed. Just then, a tall woman stepped around from the front of my car, saying, "That man does that for a living!" I looked at her in at least mild stupefaction. "Last week! At two o'clock in the morning! I was parking my car, and he pretended I had hit him and that I broke his light bulbs."

I nodded. Mutely. "How much did you give him?" she asked. "Thirty dollars," I said. "Oh," she said. "I only gave him ten." MIKE JACKSON

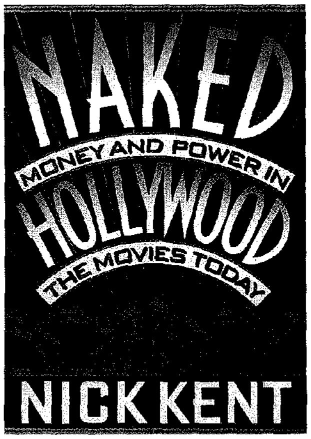
Photograph by Sandra Johnson/Retna. Illustration by Raul Colón.

H LINE O T



THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT



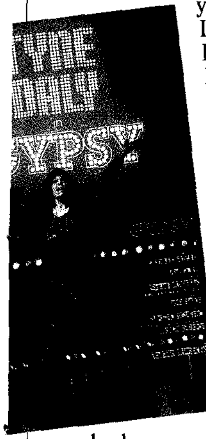
TELEVISION

Naked Hollywood: Fasten your seat belts—it's a bumpy, brutal, and bitchy ride through the movie industry in part two of this five-part British documentary. (A&E; Sunday, August 4; 8 to 9 P.M.)

***American Masters—Sarah Vaughan:* Under the sharp eye of producer Susan Lacy, this series has consistently offered some of the most interesting and entertaining profiles to be seen on television. This week, it's the life and times and music of the great Sarah Vaughan, who died last year. (PBS; Monday, July 29; 9 to 10 P.M.)**

THEATER

Gypsy: From the moment she yells, "Sing out, Louise," Tyne Daly lets you know she has Mama Rose down pat. No, she's not Merman, but in her own loud, crude, tough-as-nails way, Daly creates a character just as great. It's the best role she's ever had—or probably will have—and you can see her in it at the Marquis through August 11.

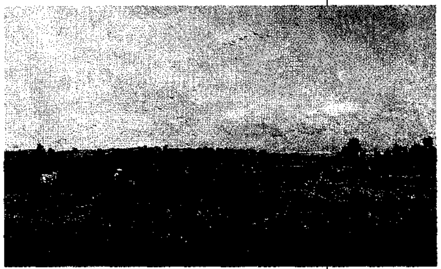


MUSIC

A brave new City Opera: This Saturday, August 3, is the first performance of City Opera's new production of *Cavalleria Rusticana* and *Pagliacci.* The night before, it's the company's new *La Traviata.* Updating Verdi's most intimate opera, director Nicholas Muni sets his version in the present day. Violetta isn't a courtesan but a slick prostitute who shuttles between New York and Paris, and instead of tearing up Alfredo's letters and ending her days in her abandoned atelier, she ends up in a dilapidated hospital ward.

ART

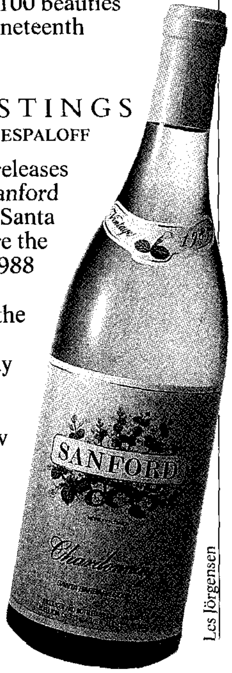
"Corot to Monet: The Rise of Landscape Painting in France": The IBM Gallery of Science and Art has mounted a first-rate exhibition of more than 100 beauties from the nineteenth century.



TASTINGS

BY ALEXIS BESPALOFF

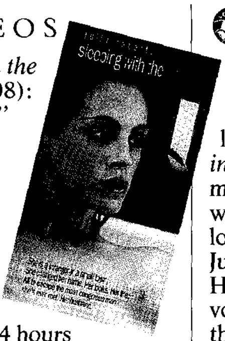
The latest releases from the Sanford Winery, in Santa Barbara, are the excellent 1988 Pinot Noir ($15) and the 1989 Chardonnay ($16). For nearly a decade now this winery has turned out a succession of fine and very complex wines.



Les Jörgensen

VIDEOS

Sleeping With the Enemy ($89.98): The year's "it" girl has gone underground since her aborted marriage. This thriller is for those who can't live another 24 hours without Julia Roberts.


sleeping with the
She's a stranger in a small town.
She changed her name. Her looks. Her life.
All to escape the most dangerous man
she's ever met. Her husband.

SCENES

Wiseguys: Three guys, three tuxes, one piano, and thoroughly engaging. These very funny fellows are singing and joking around at the Ballroom through August 10.

DANCE

In its summer preview season, Feld Ballets/NY presents three premieres—*Evoe, Endsong,* and *Clave.* The lovely *Evoe* stars Darren Gibson and five women en pointe, and is danced to Debussy's *Nuages* and *Fête.* The costumes are by Willa Kim, who won a much-deserved Tony for her work in *The Will Rogers Follies.*

MOVIES

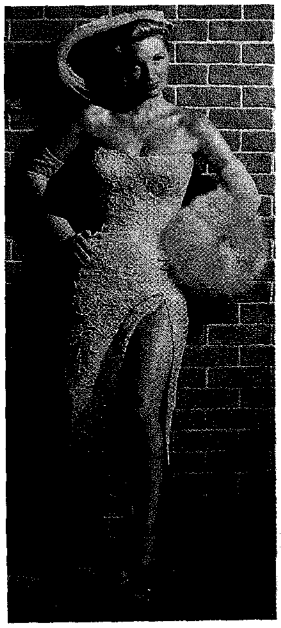
Europa, Europa: Based on the memoirs of Solomon Perel, Agnieszka Holland's incredibly moving film is about a Jew who's forced to survive as a Gentile during World War II.

BOOKS

Markers, Sidney Zion: The first novel by the well-traveled prosecutor turned journalist is a multigenerational yarn that tells how things really work in the courtroom, the newsroom, and the bedroom. The two protagonists are an extremely idealistic journalist of extremely corrupt lineage and a powerhouse lawyer who spends his life in pursuit of markers. (Dell; $4.99.)

RECORDINGS

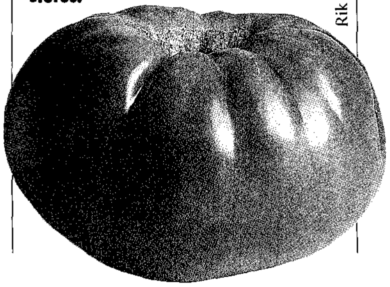
Time for Love, Julie London (Capitol/Rhino Records): When she does old favorites like *'Round Midnight* and *I'm in the Mood for Love,* hearts melt and minds begin to wander. Julie London, who looked like a cross between Julie Newmar and Rita Hayworth, had a lush, satiny voice. She recorded from 1955 through 1967, and Capitol's had the good sense to pick the plums from her brilliant career.



ASK GAEL

Help! I've almost forgotten why I love summer.

Sink your teeth into a big, juicy beefsteak tomato. Blend with yogurt for a cold tomato soup. Or chop and steep in a fragrant green olive oil with crushed garlic for a salsa cruda. They're now at Fairway and other stores.



Rik Davis

KIDS WITH GUNS

BY ERIC POOLEY

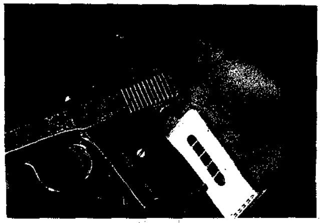
``I had to find some way to make them see I wasn't playin'.''

Raymond* sits rigidly, trying to explain why he started carrying a handgun. He is a good kid—and, as Harlem teenagers go, a lucky one. His parents are still together, and both of them work. He gets out of town in August, and the rest of the year he lives in a well-kept apartment on a violent, drugged-up block just north of Central Park. His mother and father have tried to shield him from the crack and the killing and give him values: Raymond goes to church, has just finished the ninth grade, actually likes math and science, and wants to make something of himself—``be a scientist,'' he says, ``or a construction worker like my pops.''

By Harlem standards, he has most of the advantages. None of them has kept him away from guns.

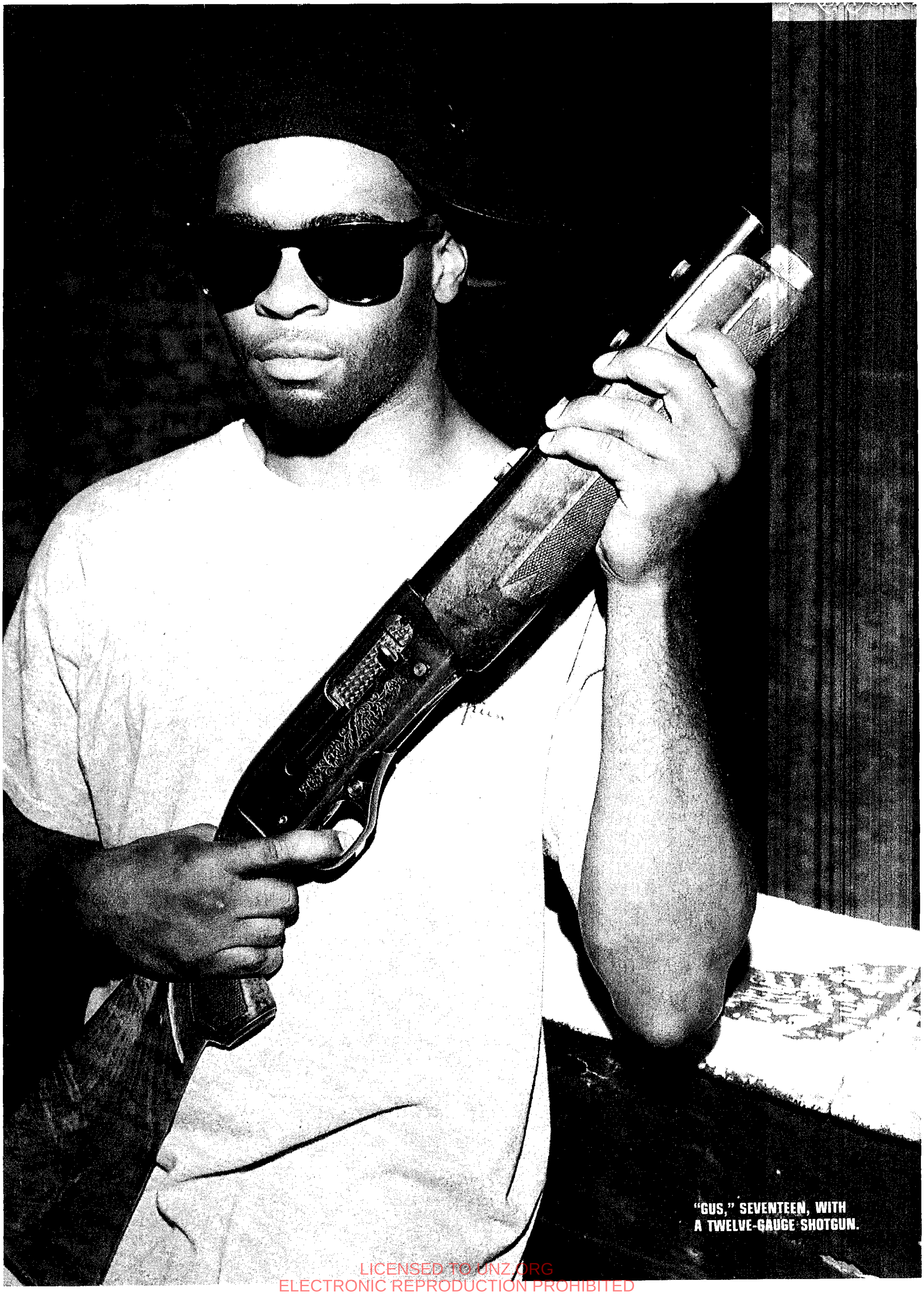
Just fifteen, he seems more like twelve—five feet tall in his Nike high-tops, with baggy black jeans that puddle around his ankles and an oversize nylon jacket that makes

*Names have been changed



Sygma

PHOTOGRAPHED BY ALLAN TANNENBAUM



"GUS," SEVENTEEN, WITH A TWELVE-GAUGE SHOTGUN.

KIDS WITH GUNS

“here I'm from,” says Raymond, fifteen, “ns are about common as water. I go to sleep thinking about shootin' or getting shot.”

him look like a child peeking out of a pup tent. His head is too big for his body, his eyes too big for his head—they remain wide, smart, and scared no matter how he tries to squint them into a hard street look.

He can't remember a time when he hasn't heard gunfire in the night. He has watched a teenager he knows spray 9-mm. slugs into the face of another local kid. Ten friends have been shot in the past few years, he says, and six have died. A classmate was blasted through the chest with a shotgun as he was leaving his apartment—“dead and stinkin' before the cops ever came.” The classmate was a drug-dealer. Raymond doesn't deal, but that doesn't make him safe.

“It's rough around here, especially if you haven't done all your growing yet,” he says in a soft, high voice. “People take you for a little nigger, somebody they can push around, beat up for fun, make you run errands. It's always ‘Shorty, do this, do that.’ And I'm like, ‘Naw, naw.’ Then they hit me.” Raymond got tired of being hit, tired of running to the deli for the dealers, tired of going home in tears to tell his father how he'd been bullied. “I don't want to get in with those people; I want to stay safe,” he says. “I ain't want to have my father back up all my battles.”

The crunch came last year, when Raymond's father gave him a bike—a Dyno freestyle with high handlebars and a baked-enamel finish. Raymond loved to ride it past the crack crews on his block, around the corner and down the avenue to the open green of Central Park. Others wanted to ride it, as well. “They gang up on me—‘Yo, lemme ride,’ ” he says. One day last winter, an older boy rode away on the Dyno and didn't bring it back.

“That's when I started not caring,” says Raymond. “The kid that took my bike came back to ‘house’ me—‘Yo, you got money?’—checking my pockets. I told him he ain't going to be able to do that, 'cause either he gonna get hurt or I'm gonna get hurt.” The thief was chuckling as he rode away on Raymond's bike, Raymond's change jingling in his pockets.

Raymond rounded up his “crew”—a group of friends from the block, some in bulky goose-down jackets—and went looking for the thief. Raymond told him he needed his bike back. The thief laughed. Three kids opened their down coats, showing off the handguns tucked in their belts. “So now he knew I wasn't playin' no more,” says Raymond. The thief gave back the bike.

Raymond rode home and told his father how his crew and their guns had helped him. He said he was worried that the thief would return with *his* crew. “My father told me, ‘You're gonna have to protect yourself sometimes.’ ” He went to the closet, took out a .38 revolver, told Raymond to consider it his, and taught his son how to shoot it: They went up to the roof, and Raymond fired at a metal ventilation duct. “It was heavy in my hand,” he says. “Loud. I wasn't ready for the kick. But I got used to it.”

Raymond's father doesn't let him take the gun outside—he wants to bolster the boy's confidence, not get him killed—but Raymond sneaks it out when his parents aren't home, just to let people see it. Word got around that Raymond now had a gun—“Shorty's strapped,” they started saying. “He got toast.” And Raymond wasn't the only kid suddenly carrying.

“All the young ones runnin' with guns now,” says Gus*, seventeen, a crack-dealer who lives near Raymond. “Now there's no more ‘Shorty, go to the store for me.’ Can't be dissin' 'em. Raymond got a gun. Got a chip on his shoulder. He a bigger nigger now.”

Raymond feels better knowing the gun is there. He hasn't yet fired the thing in anger. But he worries that day will come.

“Where I'm from,” he says, “guns are about common as water. I go to sleep thinking about shootin' or getting shot, and when I wake up I'm still thinking about it. It's just like a part of life. Bein' strapped—havin' a joint in case you got beef—that gives you the feeling of power.” But he's learning that it also complicates things. “If people know you're strapped, they might buck you right off, not wait for you to pork yours out and buck them. So if you got it, you got to be ready to use it. I don't want to shoot nobody,” says the boy. “But if they bully on me, disrespect my mother, or mess with any one of my family, they're just going to have to get it. That's what it's about.”

THERE'S NOTHING UNUSUAL ABOUT Raymond's story, except that he is still here to tell it. In late June in the Bedford-Stuyvesant section of Brooklyn, for example, two boys pumped five slugs into a fifteen-year-old while they stole his bike. Teenagers die over less—over nothing—all the time, and the gunmen keep getting younger. Seventeen-year-olds hosing down street corners with Uzis are the urban cliché, but what's received far less attention is the glut of guns being carried by younger boys, some of them good kids who haven't yet grown up to be gangsters.

In Harlem and parts of the Bronx, in East New York, Bed-Stuy, Bushwick, and a couple of dozen other ghettos around town, thirteen-year-olds routinely take target practice on the rooftops; in June, when one was nabbed for doing so in East Harlem, it didn't even make the papers. Two Queens eleven-year-olds robbed a ten-year-old neighbor in June, sticking the barrel of a gun in his mouth just to take his wristwatch. In July, a nine-year-old in the South Bronx fired a Cobray machine pistol out his apartment window, just missing a woman in an office across the street. The boy told police he knew how to

A TEEN GUNMAN'S GLOSSARY

beef- *n;* A dispute between rivals, often leading to gunplay.

bolo- *adj;* Muscle-bound or invincible.

buck- *v;* To shoot a gun at someone; e.g., “We had beef with the man, so we bucked him.” Other terms for firing a weapon include **blast it, bust it off, bust a cap,** and **set it off.**

crew- *n;* A group of friends and associates who team up for business or pleasure—to deal drugs, rob, fight, or just hang out together. Also known as a **posse.**

dead- *v;* To kill. Also, **smoke.**

deuce-five- *n;* A .25-caliber handgun.

dis- *v;* To disrespect someone; often causes beef.

down- *adj;* Cool, accepted by a crew.

fly- *adj;* Flashy in dress.

get a body- *v;* To kill someone.

hose- *v;* To spray bullets from an automatic weapon.

house- *v;* To steal someone's money. Also, **yoke up** and **vic.**

joint- *n;* A gun; often refers to a machine pistol. A gun may also be called a **swammie, jammie,** or **toast.**

pork out- *v;* To pull out a gun.

pound- *n;* A .357 handgun.

rep- *n;* A reputation, acquired by shooting, robbing, fighting, or selling drugs.

shottie- *n;* A shotgun.

strapped- *adj;* Carrying a gun.

oad the thing because he watched a lot of TV. Two days later, a five-year-old found a MAC 11 machine pistol in a baby carriage and shot his four-year-old sister.

Only the slaughter of innocents really shocks anymore; teenagers and adults blast away on the streets every night, and when they cut one another down with their bullets, no one is very surprised. But the high-powered slugs also find babies in their cribs or strollers, youngsters playing with their Chihuahuas, grandmas on their couches, sisters doing the dishes by the kitchen window. Getting caught in the crossfire has become the real New York lottery. And when government waves at the problem, the problem shoots back: In June, the mayor went to the Cypress Hills project in East New York to announce a program to evict gun-toting tenants, and an assault rifle interrupted his speech.

The killing, of course, isn't confined to New York; the 800 teenage gangs of Los Angeles patented the drive-by murder, and the morgues of cities across America are filled with dead young bodies waiting to make a belated contribution to society as organ donors. When gangs across the country flocked to the opening of the fine anti-gang movie *Boyz N the Hood,* shootings erupted at twenty theaters, leaving 2 dead and 35 wounded. One in 21 black males in the United States dies of homicide; murder remains the leading cause of death for young black men, who are seven times more likely to be murdered than young whites.

For the teen gunmen, the line between killer and killed is arbitrary; when teenage boys shoot it out with teenage boys, who gets buried or maimed and who gets arrested or goes on the run depends on the luck of the draw. The roles are reversed easily and often. Teenagers kill one another for the most trivial reasons: a casual insult, a careless look, an ill-timed jostle, a "dis" that leads to a "beef" that leads to a young man dead in the street.

"BUG" WITH A .22 HANDGUN.

IN NEW YORK CITY, 50 CHILDREN UNDER the age of seventeen have been shot to death so far this year; more than 270 have been wounded by gunfire. Well over 260 children under sixteen have been arrested and referred to Family Court for gun possession, and several hundred more have been sent into the adult system. Gun possession among teenagers is the fastest-growing arrest category in the city. "It has quadrupled in the past four years," says Peter Reinharz, chief of the city Law Department's Family Court division. "And we haven't even hit the deep water yet—we bring in gun-toting kids every day, and we're just skimming the surface."

Blame for the carnage usually goes to the crack crews—and they deserve some of it. As crack democratized drug distribution, allowing twenty crews to vie for control of a territory that used to be ruled by a single organization, gun possession was democratized, too. Five years ago, a teenage crack crew with ten members might have four or five guns, none bigger than a 9-mm. Today, a similar crew has an arsenal of assault weapons: MACs and TECs, Glocks and Uzis, AR-15s and AK-47s. And the big guns have moved into the smaller hands of youngsters who carry them for the illusion of protection or status, who have guns because "everybody" has guns, who are "strapped just to be strapped." Crack doesn't explain this craze: While crack use is falling, gun use is spiraling through the roof. In 1988, 40 percent of New York City homicides were drug-related; last year, only 25 percent were. The physics of caliber and ballistics is replacing the chemistry of crack manufacture as the children's science of choice. "I used to be into crack," says one Brooklyn teenager. "Now I'm into guns—they cleaner."

For two months, *New York* talked with teenagers in the city's worst slums—50 kids from thirteen to eighteen, at every stage in the evolution from frightened child to gangster—in parks and schoolyards, on rooftops, in basements, on Rikers Island and in drug-treatment centers. (Most were male; teenage girls sometimes carry guns and use them, but nowhere near as often as teenage boys.)

To these teenagers, most of them black or Hispanic, having a gun is normal—what's abnormal, they say, is to stay away from guns. To do that, one has to live like a hermit, turn a blind eye to everything on the street—and even that may not be enough to keep the guns at bay. Not all kids have guns, of course, but the teenagers estimate that more than half of those between fourteen and eighteen in poor areas can get them: Guns are communal property among the members of a street crew, and everyone has a friend who's strapped, an older brother who's got a "swammie" and stands ready to help in case of beef. In a recent survey of teens in the Bushwick section of Brooklyn, 95

"A fifteen-year-old sees a dealer in a BMW; he can't copy that," says one cop. "But he can get a gun and a beeper."

percent said they carried a concealed knife or gun. More kids carry guns in winter, when bulky coats hide the bulge, than in summer, when guns are stashed in apartments, garbage cans, or the handbags of girlfriends who won't be searched by police. Youngsters start with small training guns—slim .22 and .25 automatic pistols—and older teens who own machine guns also like to carry an easily concealed pistol; a .22 or .25, they say, "is a good summer gun."

NOT SO LONG AGO, A GUN WAS A tool carried by cops, rich people, and criminals of various stripes, all of whom kept the weapon for utilitarian reasons. No more. For many teenagers, a gun isn't a tool but a symbol of power and prestige, a charged, mystical icon in the urban rite of passage from childhood to manhood. For some, like Raymond, the icon is locked inside the house but kept in mind—a talisman that makes them feel safe. For others, the icon is another consumer item, a status symbol to be showed off like a set of gold chains or a four-finger ring, a fancy "eight-ball" jacket, a "dope fresh" pair of sneakers. Along with a phone beeper clipped to a belt, a pistol sticking from a waistband lets others know the owner is in a crack crew, even if he's not. The icon sends messages—this man is "down," he has people backing him up, he's "getting paid"—even if none of those messages is true.

"Last summer," says assistant chief Joe Keeney of the New York Housing Police, "we started seeing a big increase in teen shootings. Not all of it was drugs; a lot was younger kids emulating drug-dealers—guns taking over the junior street culture. A fifteen-year-old sees a dealer in a BMW; he can't copy that. But he can get a gun and a beeper, start looking like a posse member even if he isn't."

In the past few years, many "middle-aged" crack crews—gangs of young men from 17 to 22—have been decimated by arrests and shootings, says ethnographer Terry Williams, author of *The Cocaine Kids*. "Some were so damaged," he says, "that they disbanded and sold off their weapons—an important source of street guns, along with peddlers who bring trunkloads up from the South."

Other crack crews didn't dissolve but had their ranks filled by younger associates who moved up as their elders were jailed or buried. As these youngsters were transformed—playing Nintendo or basketball one summer, hustling crack and flashing gold the next—their playmates watched the unfolding of this twisted version of the American Dream and started to get twisted as well. Children call their circle of friends "crews" or "posses," just like the dealers do, and if they don't want to become dealers, many of them do want to copy the dealers' style. That means getting a gun.

Every slum has its friendly neighborhood gun peddlers selling pistols and assault rifles fresh out of the box or used, at a discount that depends on how many times the gun has killed—how many bodies it has on it—because if the new owner is caught with the weapon, those bodies may "roll off" onto him. But many youngsters don't even have to buy their first gun: A cousin down the block walks up and puts it in their hand. A friend gets one from his brother. Once they have a gun, of course, the next step is to use it—and that step comes quickly, often within days.

A SEVENTEEN-YEAR-OLD WITH AN AK-47 ASSAULT RIFLE.

Photograph bottom, by Jon Naso/New York Newsday

"All over the city, guns have become part of the uniform," says Leon Jackson, a director of the Elmcor drug-rehabilitation center in Corona, Queens, who for seventeen years has been rescuing gun-toting, drug-taking youngsters. "If you're playing baseball, you've got to have a glove. Out here, you've got to have a gun. It's scary, it causes a lot of silly, stupid deaths, but it's the way kids are thinking."

It's impossible to understand why youths have guns, says Williams, who has devoted a decade to first-hand study of teenagers in poverty, unless one comprehends their worldview. "They have a much stronger perception of the world as a dangerous place than most adults ever have, because their world *is* more dangerous. We live in a civil world where we can say, 'Sorry, I didn't mean to step on your toe' or 'I didn't mean to say that about your mother.' But for these kids, apologies don't make it. Ritual insult has more power in this teenage culture than in any other in the world. Respect and honor must be upheld."

The fistfight is becoming a thing of the past; no one starts with his fists unless he's ready to finish with his guns. There are just too many ways to get beef and die. "You just come out your mouth saying the wrong thing," says Raymond, "and *yaow*—got beef. Friends have beef and shoot each other over nothing. I saw a boy get killed for just talking to this girl—her man ran up on him, 'Yo—whatchoo doin' with my bitch?' *Pow,* and it's over. Then the guy be beatin' on the girl with the kid layin' there bleedin'. And that was his *friend.*"

TWO DOZEN BLOCKS uptown from Raymond's apartment, a black Jeep moves past a row of crumbling brownstones. Sounding like a hyperamplified human heartbeat—a rap bass line pounding from enormous speakers—the Jeep stops in front of a tenement; four people pile out and head to the roof, where a young man who calls himself Bug* is waiting. A tall, bony sixteen, Bug has quizzical eyes and the merest suggestion of a grin on his lips. He wears high-tops, jeans, a hooded sweatshirt; tucked under his belt is a slim black .22-caliber pistol.

He pulls it out, cradles it in one hand, and the little grin almost becomes a smile: He is amused that anyone would be interested in talking about his gun.

"This thing?" says Bug. "This thing is no big deal. It ain't got much kick. But it's a good summer gun—you can't be hiding much under your T-shirt. This little one, I found on the block. Guns come and they go. I've only had it a week—I shoot it at rats." He has it just to have it: "It's not a business thing for me."

Bug says he doesn't sell drugs or rob; others on the block confirmed that claim. "I ain't interested in that. I just shoot it for fun. Everybody does it. Most of my friends have guns. That don't mean we're criminals."

Bug's gun isn't a tool—yet. If the professional shooter never shows his weapon until it's time to kill, Bug is a rank amateur. "I carry it to look bad," he says. "I let people see it—maybe they won't mess with me. It's just nice to have."

Bug's mother, a schoolteacher, doesn't know he has it. "If she found out, she'd probably kill me," he says. He hides it under his mattress, and so far, he hasn't had to use it. "I've never shot at someone. But if someone had a gun pointed at me, I would. I guess that would change everything. But I don't think about it."

Many youths voice surprise at how quickly the gun they got for no real reason found a use for itself, became a tool. "The gun want to get blood on itself," they say. "It want to get a body on it." Simply having a gun isn't enough: You've got to use it—get a "rep," a reputation—or people will think it's just a "front."

DINKINS PUSHED FOR THE ASSAULT-WEAPONS BAN.

And having a gun changes the way teenagers think about themselves. "You get it to seem bad," says one, "then start thinking you *are* bad. It's simple: Have it, use it."

That's what happened to Malcolm*, fifteen, a fleshy, cheerful kid—shaved head, basketball in hand, Michael Jordan in mind—who lives in the Morris Heights section of the Bronx. He saw his first gun at thirteen; a classmate brought one to school. "He had a problem with our teacher, said he was gonna pop him. I seen the gun—it was silver. Automatic. It was fourth period. I was waiting. But he didn't pop the teacher after all."

A year later, Malcolm got his own. "My friend got this .45 from a friend in Baltimore. I was chillin'; he comes up and says, 'Yo, look what I got.' I say, 'Yo.' "

They went to the roof. "I held it crazy tight in both hands and shot. I didn't know it would kick so. Made me see why they call it 'buckin'.' I liked it."

In less than a month, Malcolm felt he needed it. He and another friend were on their way to a movie theater outside their neighborhood, near the Grand Concourse, when they got robbed. "The kid I was with had a ring and change; he gave up the jewels, but these kids still beat him." The two headed home, Malcolm got the gun, and then they went back. "I saw the kids that done it," he says, "and started buckin'."

Malcolm wasn't much of a shot. He didn't hit his targets or anyone else. Then the battle escalated. "I'm behind a car shooting, and they're startin' to shoot back—big guns, they got. We was out of there, running low, hearin' sirens."

Malcolm got away safely but spent the next six months afraid that the other kids were going to come for him. "They never did, and I never went to the Grand Concourse no more. My mom wondered why I didn't want to go to no movies."

Malcolm smiles, thinking about the battle. He says he felt more elated than scared. "Shooting the gun, it made me feel the whole madness comin' out," he says. "I didn't want to stop shooting. I never thought about getting shot myself."

The most dangerous time in a man's life, says Terry Williams, is from the age of twelve or thirteen to seventeen or eighteen—"the period of immortality, when you have no comprehension of your own ability to die." The ghettos are filled with child-men who have both fathered and killed: "Make a life," they say, "and take a life." Though many have seen people die, they rarely focus on its happening to them. They see themselves as action heroes like Schwarzenegger or Seagal, dealing death while they remain impervious to it. The corpses of strangers serve more to numb than to frighten—many of these teens, neglected or abused since birth, display a complete lack of empathy; sociopaths by nature or by training, they practice being emotionless, prize coldness over all else. Killing itself is absolutely impersonal—it is called "gettin' a body."

"The brothers don't think about consequences," says Kahlil Hicks, 23, a Harlem man who passed through his own gun-tot-

Photograph by the New York *Daily News.*

"People got MAC 10s, AK-47s," says Gus. "You need something that's gonna spit, that says 'pawpawpaw,' not 'pop...pop...pop.'"

ing period of immortality, then wised up and went on to college. "They see the movie fantasy and materialize it in their minds. Everyone likes the Terminator because he can't die. I don't care how bolo you are, you can't catch 30 bullets and live. But it takes a while to learn that."

During the period of immortality, teenagers will do just about anything to prove themselves men. In poor neighborhoods, with few successful role models besides the rappers and gangsters, how does a boy become a man?

For membership in one crime crew, says Williams, "you have to take an unloaded pistol and stick up a white person while the others watch. That's the ritual. Before you do it, you're a nobody, a wannabe. After you do it, you're a man."

These rites of passage are crucial to getting a reputation that confers respect and, some say, a measure of protection. "You want to be seen as cold crazy," says Hicks. "A guy nobody should mess with. If you shoot someone over nothing, you get that rep—'This man's gone, stay out of his way.' So you shoot someone in the leg—not to murder, just to cripple. I know a lot of guys in wheelchairs because they looked at someone the wrong way."

"I WAS PASSING BY WHEN THEY KILLED Ernest," says Joe*, seventeen, in the Bronx. "He was sixteen. They shot him, he died. Guy that done it, name David, he gave himself up."

That's all there is to the story—the first time Joe tells it. With a smirk, a shaved head, and a green nylon suit, he affects the laconic style so prized on the street, a monosyllabic approach that conceals all emotion and incriminating detail.

An hour later, Joe lets the full story come out. Ernest and David were close friends of Joe's, "and they was tight themselves—been sleeping over at each other's house since they little." Ernest had become a minor-league pot-dealer. "Ernest sold David a little bag—they smoke the Buddha together—but David don't pay Ernest the $5." Ernest put out the word: Tell David to pay or he'll have to be shot. "David, he knows what Ernest's capable of—so instead of waiting to get shot he went and got his nine. Came back and sprayed Ernest in the head. I came up and saw Ernest dying, his head all over the wall, and David, his friend what done the shooting, holding him, cryin'."

David got up and ran but turned himself in two days later. "He's in jail now," says Joe. "I don't think people realize what damage they can do." He looks away. "It too damn easy to kill somebody."

Joe himself almost got killed last winter. He was at a party when a fight broke out between two girls, then spilled onto the street. "The dudes that was with the women started bustin'." A slug entered the back of Joe's left leg and lodged behind the kneecap. The surgeons removed the bullet, rebuilt the joint, and closed it up with 32 steel sutures. Joe rolls up his pants leg and displays the long, ugly scar—a badge of honor.

"Some people got three, four of these on them," he says. "They be goin' around, showin' off their scars, saying, 'They tryin', but they just can't dead me.' " I ask him if the gunshot hurt. "It ain't hurt too bad," he says at first. "Just the leg. If I was shot in the head or something, I guess that would hurt." A while later, I ask him again. "Hurt like a bitch," he says quietly.

THE TAR ROOFTOP IS SOFT AND sticky, melted by a relentless sun. It's almost midnight but still suffocating in Harlem, even atop a tenement almost the park. Rap music thumps somewhere, punctuated by the random crackle of fireworks and the steadier rhythm of automatic guns.

"That's firecrackers," says Gus*, seventeen, listening in the dark. "That's a nine-millimeter." He's lithe and almost pretty, with voluptuous lashes above girlish eyes, pants slid down below his hips in the current style, showing eight inches of Jockey shorts. He puts on some dark glasses—"You ain't tryin' to be pretty in the street," he says in a high-pitched, rapid-fire voice—and picks up tonight's weapon, a sawed-off, double-barrel, twelve-gauge pump shotgun. Looking like a nightmare, he starts teaching school.

"This one's a twelve-gauge shottie," he says. "It takes out a lot of bodies, *fun,* but not really good for much, 'cause you're always reloading. That's why mostly we like to have automatics, something that's gonna hold a lot of bullets."

He acts out a little drama. "Know what I'm saying—people got MAC 10s, Glock 9s, AK-47s—you need something that's gonna spit, something that says *pawpawpawpaw,* know'm sayin', not *pop . . . pop-pop.* If the man you got beef with got a .380, holding sixteen shots, and you got a revolver, you f---ed, 'cause you reloadin' and he *on* you. You ain't goin nowhere."

Gus has been selling crack for a year. He is immersed in the game and bright and articulate enough to describe in detail how he got there. He launches into his life story—all the stages from frightened child to sociopathic gangster, with more and bigger weapons every step of the way.

"It started for me with BB guns."

As a youngster, Gus wasn't allowed to play with toy guns or water pistols—his mother, a nurse, wouldn't let him because his father had been shot to death when Gus was a toddler. He played the occasional video game, pulling a trigger, watching enemies disappear. "I was scared of guns, least for a while," he says. "Moms didn't like 'em, but I got curious. So I borrowed 'em from friends."

He started with a BB pistol that looked like a .45. "We was just kids having fun—thirteen or so," he says. They liked to go into the park and play teen cop, *21 Jump Street.* Gus liked being a TV cop. "Slammin' 'em against the wall, slappin' their heads with the butt of the gun, kickin' their legs apart," he says.

He was running with a crew of kids from around Central Park's north end—Schomburg Plaza, the Carver Houses in East Harlem, the tenements. His crew—"my family, my people"—meant more to him than his real family. "We was goin' all out for each other," he says, "settlin' beefs, makin' pacts: You my man—you go all out for me, so I'm all out for you."

SOON ENOUGH, THE BB GUNS WERE getting stale, and the crew members were testing one another in more serious ways—rushing stores, jumping other kids, stealing ice cream off trucks. "You scared to do it, scared not to do it," says Gus. Then came guns. "It's like this period when everything just happen. You runnin' round, doin' little-kid s---, throwin' rocks, shootin' BB guns—that's how it starts. Then someone comes by with a real gun, a deuce-five! Damn! He got the dope s---! Something new, you want to be part of it. It wasn't about protection, it was for no real purpose. A front. But you can only front for so long before you have to prove something's behind it."

He was fourteen, and getting guns of his own—a .25 pistol, a .38 revolver. He saw other boys using their guns to make money. "You're among your peers," he says, "playing basketball, and your friend up the block starts hanging with different people. While you're still in the game room, he's on the street, gettin' paid. Now he got *new* friends. He driving around in the Benz. Other people comin' by with the fresh sneakers on, gold ropes. 'Damn, got to get me some.' I wanted to be flamboyant—either make money or make people think I was, even if I wasn't."

Gus and his crew became stickup kids, roaming Harlem and the park, robbing anyone they could. "You survivin' in the street, stickin' people up, and now the gun you was just playin' with before is a tool of your trade. That's your way of life—you think you're this rabid gangster. 'I'm bad, I got joints, I got people in back of me, I'll do anything.' But you're a little kid."

I ask him if he thought about right and wrong back then. "Me and my crew," he says, "we did wrong s---, okay? Everybody realized it was wrong. But it was fun." He blew his money on guns, clothes, and jewelry. "You dress fly, try to be down," he says, "and the gun is part of that. Women like it—if you look like you're getting paid, the bitches try to get with you, 'cause they want to get paid."

Gus was still living at home. "The stereotype is that Moms is on drugs so the kids run wild, but it wasn't like that," he says. "She wasn't. I stayed in school, acted sweet around the house. I kept a lot from my mother, but she knew I wasn't no angel. I got arrested for assault, robbery, armed robbery—never drugs—burglary, possession of stolen property, stolen cars." Not yet sixteen, he slipped through the system, doing no hard time. Finally, his mother told him to get out.

Now he had no family—just his crew. "You want to be down with us," Gus says, "certain things you got to do." Some involved guns, others fists. "We used to have knockout contests, see if you can snuff that nigger." About two years ago, fistfights became rare—"all the kids are in crews now, and all the crews got guns. Everyone started going wild."

Some teenagers tried to steer clear of trouble but failed. "A lot of kids that never were wild got *cold* wild real fast," Gus says. One friend used to go to church three days a week and never took part in fights or stickups. "Then he started bein' with us, threw a rock, broke a window. One day he said, 'Yo, Gus! I want to snuff somebody!' I'm like, 'G'head, man, you want to be down with us, g'head, set it off!' Then he do: *boom!* 'Yo, that s--- feel great!' It knocked him out. He started buggin' out like us, stopped goin' to church—I mean he still believe in *God* and all—but it was in him now. Blood. He didn't want to see nothin' but blood."

AT SIXTEEN, GUS MOVED INTO THE crack trade. Working with his small, disorganized crew—making enough to live on, not saving much, no Mercedes-Benz—he found new uses for guns: shoot-outs with rival crews. He bought 9-mm. Uzi knockoffs, .380 pistols, TEC machine guns. "It gets complicated on you, and you got to think," he says. "You handlin' drugs, handlin' money, and the guns are coming in real handy, 'cause you think you Aladdin now. You think you're bad 'cause you're making a little money."

Jealousy, he says, caused many shoot-outs. "People get jealous of your money and try to move on you; you got to watch your back." Revenge caused a great many more. "People be comin' back at you, tryin' to smoke you 'cause of something you did to their brother. 'Damn, got beef, can't go uptown.' Gets to the point where you're tired of watching your back." But most of the shoot-outs seem to have been caused by "disses" and misunderstandings, paranoia and macho posturing.

Gus describes, in loving detail, a half-dozen pointless gunfights. Through all of them, he somehow managed to avoid getting hit. "I never been shot," he says. "At times I think about it, but I don't actually *really* think about it, 'cause if I do, I won't

A TRANSIT POLICEMAN WITH A RECENT HAUL.

"Life is about creating chaos," says Sean. "That's what you see, and that's what you start doin' soon as you're big enough."

do what's got to be done. You can't be thinking about it while the beef going down, or you will get shot. Don't forget, you got the police to worry about, too. Killin' someone, goin' on the run."

One of Gus's best friends is on the run now. "Some kids went beefin' with us, say we pussies. When we pork out, they ain't got no joints. *Pap, pap,* start shootin'. One of them tries to jump in a cab. My man comes around the cab and bucks him in the face, *pap, pap.* D.O.A. Now my friend on the run. Police looking for him. The people of the kid who got killed, they lookin' for us. So we looking over our shoulders, wonderin' what's next."

I ask him if it's fun. "That's not fun, man," he says. "Some people may *think* it's fun, you could look at it after it happen and laugh about it, but while the s--- goin' down, ain't nothing fun: You hidin' behind walls, don't know where the bullets comin' from, don't know who's who. You dodgin' and buckin' and lookin' out for your crew. Your blood's pumpin', but got to stay calm. There's fun *aspects* to it, but it's some deadly serious s---."

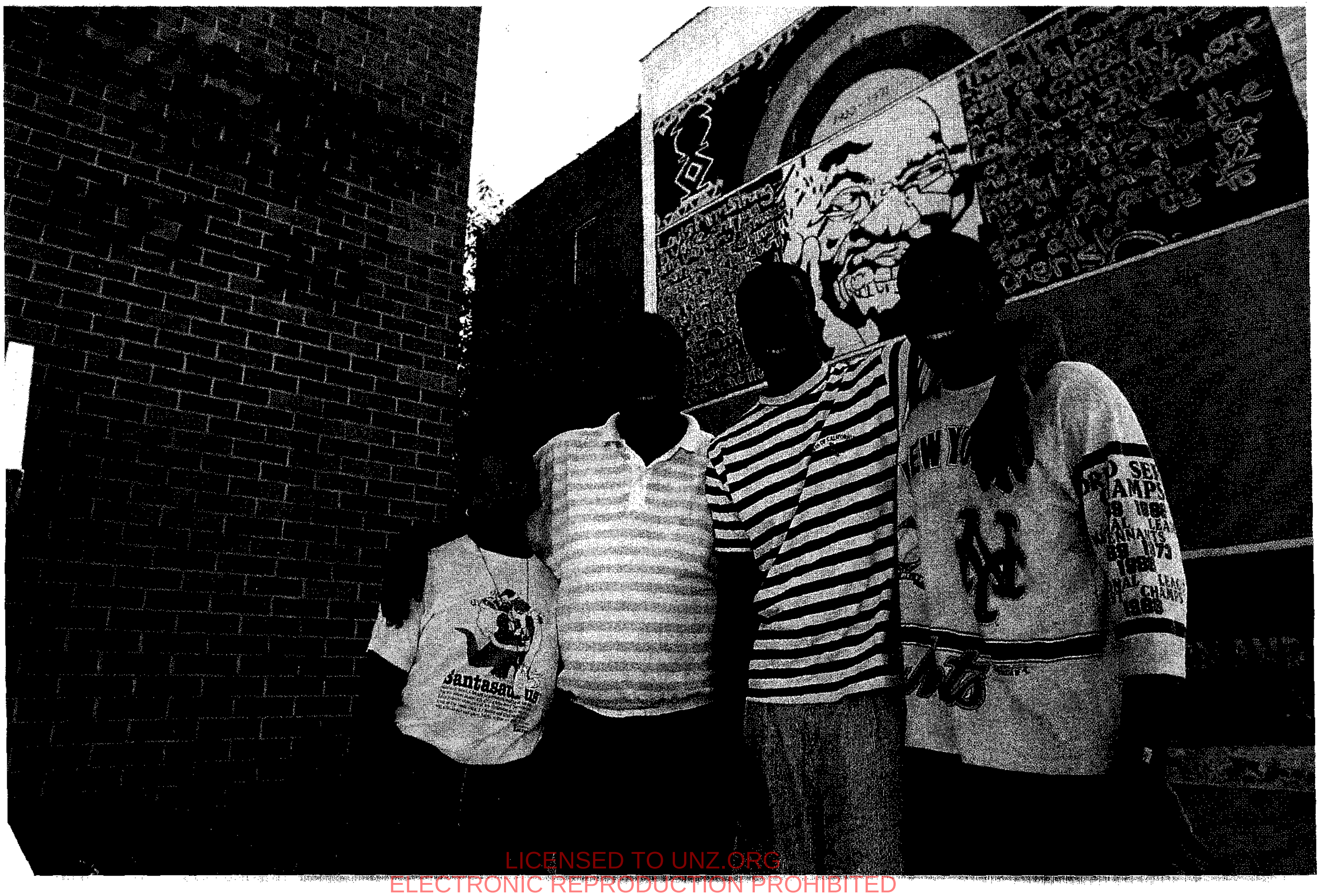
I ask him how many people he has shot in the past few years. "Me personally? That's hard to say. 'Cause it's very seldom one on one—it's usually a bunch of us bucking them and a bunch of them bucking us." He never counted bodies. He feels no responsibility—*these things just happen.* Pressed, he tallies in his mind. "Oh, maybe a dozen that me or my people's hit," he says cheerfully. I ask him if he feels bad about it. "Bad? Not in the sense of remorse," he says. "I mean, these wasn't citizens in midtown—these was niggers would have inflicted pain on us if we hadn't inflicted pain on them. I'm sorry they shot, but glad it ain't me." Even so, Gus says, he's putting the brakes on. "As you get older, you get wiser—you realize it's time to slow down. It isn't always about running wild. You stop acting flamboyant, 'cause you got people watchin' you, plottin' their move.

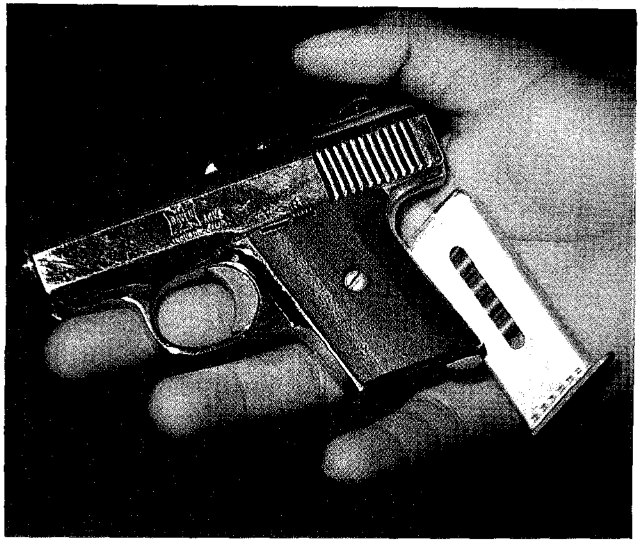
"If you don't slow down," he says, "you going to end up dead or in jail. Three of my main men be dead now. I don't want to die yet." Gus's period of immortality has ended—he is lucky to be alive to see it. But he's still not sure which way is out.

"I'm tryin' to stash a little money away, and I want to do the right thing with it, go to college." He makes a sweeping motion, encompassing Harlem from Central Park to Morningside Heights. "This ain't gonna be here forever," he says. "I ain't gonna be here forever. So I'm tryin' to get paid, keep it quiet, then get out. But I'll tell you—once it's in you, the street and the buckin' and the runnin' roun' cold wild, that s--- never leave you. It always in there, wantin' to come out. How you get rid of it?"

A DOZEN PEOPLE ARE SITTING ON SOFAS in a smallish room in Queens, smoking cigarettes, talking quietly, laughing some. The Elmcor rehabilitation center feels like a soldiers' home: Middle-aged veterans, many of them disabled, swap war stories. But here, the veterans hit middle age in their late teens and early twenties, the disabilities are invisible, often emotional, and the war stories involve drugs and guns.

LEON JACKSON (SECOND FROM LEFT) WITH CHARGES KISHA, SEAN, AND RICARDO.





A RAVEN ARMS .25 "SUMMER GUN."

Sean, Kisha, and Ricardo, each eighteen, have been in the center for just a few months. Ricardo and Kisha were probated to director Leon Jackson's alternative-incarceration program after convictions for armed robbery and assault. Sean entered the program voluntarily. All three are trying to escape the game that Gus can't figure out how to get away from.

"I done seen it all," says Sean, a lean man with a bullet-shaped head who grew up in his grandmother's apartment in the Sumner Houses in Bedford-Stuyvesant. "Life is about creatin' chaos. That's what you see others doin' when you're little, and that's what you start doin' soon as you're big enough." The war stories start coming: one teen shot to death because he insulted someone's gun. Another paralyzed for telling a joke. A third killed when he tried to clean a loaded pistol.

I ask a dumb question: Was there ever a time when they thought they might be able to avoid drugs and guns? They giggle and poke one another, then set me straight. "When you're livin' in the projects, down with a posse," says Sean, "you can't live without a weapon. And it's goddamn hard to live in the projects without bein' down with a posse." He explains the topography: Three projects—Sumner, Marcy, and Tompkins—lie chockablock in Bed-Stuy. "The posses battle each other all year," he says, "except on Halloween, when all beef is dead and they unite—to create chaos outside the projects for a change. The next day, it's all back to normal."

"It's not just boys that got guns," says Kisha, a pudgy woman with a crooked smile who was raised by her grandmother in the Astoria projects in Queens and now has a baby of her own in foster care. "We had a girl crew," she says. "We liked to stick up crackheads. Or we'd go fight other females from the Queensbridge projects. That makes you carry a gun." Kisha had a .25 pistol. "This dealer let me carry it," she says. "I kept it in my purse along with his drugs, 'cause the cops never searched me when they came. I'd walk around big and bad. But I got tired of that—I'm not into guns anymore. I got into cutting people. Girls like razors more than guns. Well, *some* of them still like guns."

"*All* the boys like guns," says Sean with a laugh. He was eleven when he saw his first gun, fifteen when he got one—a powerful .380 semi-automatic pistol, a gift from a cousin who ran a crack crew. He rhapsodizes about it the way another boy might about his first girl. Impatient, Ricardo cuts in. "That's how you usually get your first one—a gift," says Ricardo, a jolly fellow who looks like Malcolm-Jamal Warner. Ricardo grew up in the Cypress Hills projects in East New York, where gunfire broke out while the mayor was annoucing his anti-gun initiative. "It's a gift from an older brother in your crew. Then it jams—I never did learn how to clean one—and you want something fine of your own to depend on."

"I had my hand on quite a few," says Sean. "Ruger nine, twelve-gauge shottie, .22 TEC, .357—it's amazing, now that you think back on it."

Love of guns is thick in the air: which are louder, prettier, shoot more bullets faster. "Last year," says Ricardo, "I had an Uzi that shot 45 bullets. It had this switch, 'S' and 'F' for semi- or fully automatic. So I could pull the trigger for each bullet, or I could just hold the trigger and it spat. Some gun." For a while, it seems as if the guns are pieces of art, not instruments of pain. Then the stories start again: almost shooting a cop. Disses over women. Beefs between posses. Stray-bullet deaths. Jealousy and revenge.

"In Cypress," says Ricardo, "it's the A-Team from the front of the projects against this crew from the back. And everyone's against the niggers from the middle." Ricardo and his crew had a dispute with the A-Team, one of the most notorious drug posses in town, and walked to the front with two guns—a .380 and a 9mm.—that turned out to be insufficient firepower. "Here's the A-Team," says Ricardo, "porking out all these joints, *paw paw paw.* I just ran. I seen the bullets flyin' past, didn't know what to do. If I stay I get shot. If I run I get shot. My man Pig got shot. It's exciting, man. Your adrenaline gets boosted."

"It's hard to imagine the projects without guns," says Sean. "Your first instinct when something go down is 'Let me get my *thang*. . . .' "

Now that they've put down their guns, they're trying not to pick them back up. Ricardo just got his GED. All three say they don't want to re-enter the game, but they're not sure what to do instead. Elmcor offers job training in addition to drug therapy, but when they leave the center, that's when their real work begins.

TEENAGERS ALL OVER TOWN ARE going through the same thing—trying to get away from the guns. Some of them get help before they're arrested: Terry Williams leads the Harlem Writers Crew, a group to help youths learn language skills, get their experiences down on paper, escape the violence. In Morris Heights, a man named Anthony Bryant is working with teenagers like Malcolm and Joe, helping them find jobs and take responsibility for their behavior. All over town, other men and women are doing the same—and trying to keep doing it despite the budget cuts.

Trying to cope, the city is launching a program in public schools called Resolving Conflict Creatively, which aims to teach kids how to settle beefs without gunplay. The mayor's program to get guns out of the projects is tougher—more police patrols, eviction for anyone caught with an illegal gun—and another initiative, Operation Reduce Violence Against Children, will deploy 73 police patrols to try to prevent street shootings. To his credit, Dinkins has also persuaded the City Council to back his ban on assault rifles.

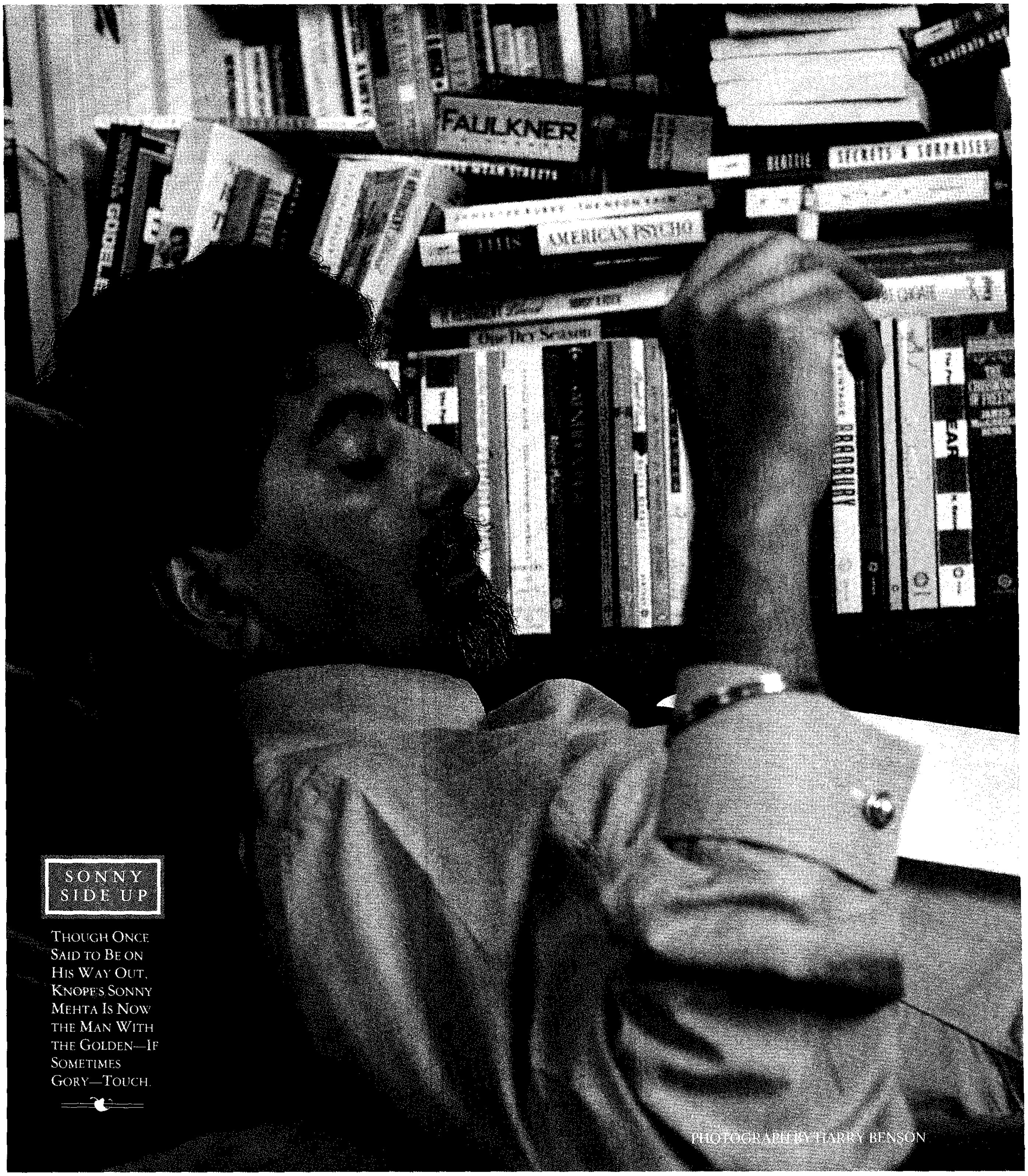
But the young gunners surely won't blink at the mayor's ban, and other obstacles to law-enforcement remain: Police, for example, are forbidden by law to fingerprint or photograph juveniles arrested for gun possession; the teenagers are simply referred to Family Court and released to the custody of their parents. Often they give fake names, and without prints or pictures, police have trouble tracking repeat offenders. The state Assembly has blocked legislation that would allow fingerprinting for Class D felonies such as gun possession, because some assemblymen feel the prints would "stigmatize" youngsters. Perhaps, says Peter Reinharz of the city Law Department, "it is time for teenagers to learn that there is—or should be—a stigma attached to having a gun."

In Ricardo's world, there's a stigma attached to not having one.

"The world is full of guns, and this summer's gonna be hectic," he says. "Lot of people out of work, getting paid any way they can. It's a dead situation, and it just keeps going on and on. The mayor wants to get guns out of the projects—he's gonna have to evict everybody to do that. I don't see a solution; you got to save yourself. No one else can do it for you. There's more guns out there now than ever, more guns than fireworks."

He strikes a patriotic pose. "It's the Fourth of July! Independence Day! Set 'em all off: The lady fingers! The deuce-fives! The M-80s! The MAC nines! The Roman candles! The plastic Glocks! *Pawpawpawpawpaw!*"

LIFE AT

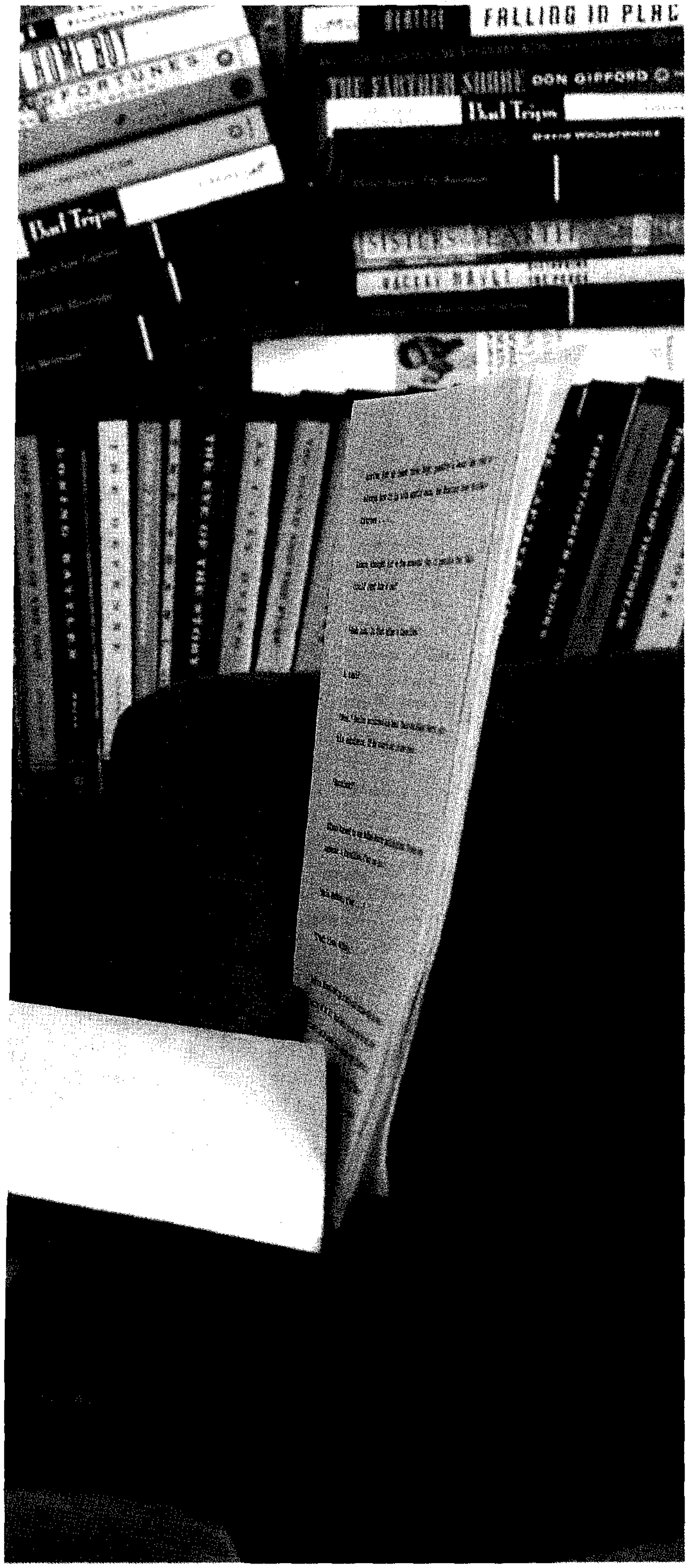

FAULKNER
AMERICAN PSYCHO
BEATTIE
SECRETS & SURPRISES
One Dry Season
BRADBURY

SONNY SIDE UP

Though Once Said to Be on His Way Out, Knopf's Sonny Mehta Is Now the Man With the Golden—If Sometimes Gory—Touch.

PHOTOGRAPH BY HARRY BENSON

RANDOM



Reading Between the Lines at America's Hottest Publishing House

BY DAVID STREITFELD

“WE’RE ALL IN THIS TOGETHER,” HARRY EVANS is saying when his boss strolls through the door. Alberto Vitale—for the past nineteen months the chairman of Random House, Inc.—has descended one floor to see Evans, for nine months the head of the Random House imprint (nicknamed “Little Random” to distinguish it from the company as a whole). Evans is best known for launching *Condé Nast Traveler,* for being the husband of *Vanity Fair* editor Tina Brown, and (a distant third) for his editorship of the London *Sunday Times* from 1967 until 1981. He has little experience in the rough-and-tumble world of book publishing, so it’s not at all surprising to see Vitale offering some pointers.

The chairman is carrying several jackets from the company’s other major hardcover imprint, Alfred A. Knopf. “See these?” Vitale asks almost reverently in his accented English. Knopf has long been fabled for the quality—both inside and out—of its books, and this work, destined for volumes by Peter Mayle, Rohinton Mistry, and Nina Berberova, is indeed impressive.

“Look at this, in its originality, how classy it is,” Vitale says.

Evans takes one of the jackets in his hands. “I like the size of this book,” he declares.

“I’ll leave them with you,” Vitale says. “Not to rub it in.”

Then Vitale hands over a folder with promotional material produced by Ballantine Books, another division. “It’s worth you spending fifteen minutes to look at,” he says.

“I’ve sent you a little note,” responds Evans. “We’re getting a thing together on Random House—what it means, where it comes from, and all that.”

But Vitale is still fixated on the folder. “It’s very, very well done,” he says.

“It is, isn’t it?”

“And not very expensive.”

Attention shifts to an enormous circular marble table, which is standing up next to a wall of bookcases. “That’s my tombstone,” Evans explains. “It comes from Italy, you know.”

“If you think you make me happy, God knows how expensive it is,” Vitale says gruffly.

COUNSEL TO THE PRESIDENT
CLARK CLIFFORD

CLOSING RANKS

AFTER ALL OF HARRY EVANS'S BLOODLETTING AT LITTLE RANDOM, CHAIRMAN ALBERTO VITALE (LEFT) SAYS, "THEY HAVE A VERY CLOSE-KNIT GROUP NOW."

"I'm sorry," Evans quickly says.

"I mean, to get this whole contraption from Italy——"

"Roll it on my grave when it's finished."

"Looks good," Vitale says benevolently on his way out.

Evans returns to what he was saying. "So far, I've found great compatibility between my interests and judgments and those of the editors here, which is kind of surprising, actually. . . ."

PUBLISHING, AS ANYONE WHO'S IN IT CAN TELL you, has always been a business that pretends to feed on fact but prefers to feed on rumor. And these days, the feeding is most frenzied at Random House, the scene of several high-level "departures" and "shuffles" in the past year and a half, including those of chairman Bob Bernstein; André Schiffrin, the head of the Pantheon imprint; and Joni Evans, Harry Evans's predecessor (no relation). What's more, on Harry's watch, Peter Gethers quit his job as head of the very successful Villard imprint, and there has been public bloodletting in several Little Random departments. The official story is these last moves are mere renovation and redecoration—minor work done to make the new occupant more comfortable—but some fear Evans is a house-wrecker.

Random House is a daunting maze of divisions, imprints, and imprints within imprints. Besides Little Random, Knopf, Pantheon, and Villard, there is Crown (which, in turn, administers Clarkson Potter, Orion, and Harmony Books), Times Books, the Vintage trade-paperback line, the Ballantine mass-market-paperback line (with Ivy, Fawcett, and Del Rey), Joni Evans's new Turtle Bay Books, and Fodor's travel guides. Although privately held and loath to disclose any sort of figures, Random House is widely assumed to have had a banner year in 1990, led by Knopf's stunning fall season. Knopf's tie-in to PBS's *The Civil War,* for instance, was the year's No. 2 nonfiction book. A last-minute decision by Knopf chief Sonny Mehta to raise the price from $40 to $50 didn't seem to hurt sales a bit but did bring in a few million dollars more. Overall, the revenues of the nation's largest publisher of trade books—those sold for general consumption rather than as texts—approached $1 billion. The whole works is owned by media barons S. I. and Donald Newhouse, whose holdings also include the Condé Nast stable of magazines.

Successes like *The Civil War* have helped secure Mehta's position as the man with the golden touch, but it was only a short time ago—just a year before that triumphant fall season—that he was said to be on his way out. Bob Bernstein, Vitale's predecessor as chairman, was reported to be discreetly interviewing replacements. Then, instead, Bernstein was soon forced out himself by Si Newhouse. That's a vivid example of how quickly things can change for upper management at Random House. For those below executive level, it's traditionally been a very stable place, one where people are frozen out rather than thrown out. But that, like so much else, appears to be changing.

Evans's arrival is taken by many as a reflection of the increasing "Condé Nasticizing" of Random House. Newhouse hasn't been shy about abruptly trying out new editors at *Self* or *Vogue* or *HG.* They, in turn, have usually brought in new staffs—just as Evans is doing. "For years, this was the most stable company in the world," says one editor. "Now there are changes all the time. It's upset a lot of people. No one knows what's going on."

To understand, it's necessary to go back to the October 30 announcement that Joni Evans, then head of Little Random, would get her wish to be put in charge of a more intimate operation, and that Harry Evans would be her replacement. The next morning, Joni Evans looked in the third section of the New York *Times,* where the featurized publishing news is usually found. "I was like a little girl. I couldn't wait to read it," she says. When she couldn't find an article, she assumed it wasn't important enough. Then the phone rang. A distraught friend was on the line: "You've been fired on the front page of the *Times.*"

Evans and chairman Vitale could talk forever about how the shift was her idea, how she had originally come over from Simon & Schuster in the fall of 1987 to set up an imprint publishing twenty books a year and been immediately pressed into taking over Little Random—which does five times as many titles and has a much larger staff—when Howard Kaminsky was abruptly forced out. Not many people believed their story. Instead, they preferred to assume that *Vanity Fair*'s Tina Brown had used her influence with Si Newhouse to get her husband a

Photograph by Harry Benson.

better job. *Vanity Fair* is the hot button in the Newhouse empire, and Newhouse is widely described as smitten with Brown. Could he refuse his princess this little lagniappe?

Whatever the case, Joni Evans has given up arguing and is concentrating on her Turtle Bay Books imprint, which will do twenty titles a year from a brownstone near the Random skyscraper. "I'm happy now that I'm doing what I like best," Evans says. "I'm free of administrative duties and am back to working more closely with the authors."

"I went away for two weeks around Christmas," says Jason Epstein, editorial director of Little Random. "When I saw her again, I said, 'Joni, you've had a face-lift.' She looked at me in shock, offended. She would never do that, but she did look ten years younger." Joni Evans's verdict on the uproar: "You know you're at a happening house when there are bad things quoted about you. The moment they stop, you're dead."

There's always something happening at Random House, always some division or executive in the news. Partly that's because the New York *Times* is obsessed with what goes on at 201 East 50th Street, often to the exclusion of other publishers. The Walt Disney Company's ambitious full-scale entry into publishing, Hyperion, has barely rated a mention, and the abrupt, unexplained firing of the publisher and senior executive editor at Viking Penguin last month got only glancing attention. But the unveiling of Evans's Turtle Bay got a huge photo and a 2,800-word article—a full year before its first books were to appear. And mere rumors about Harry Evans generated an unctuous defense last month. That's always the way it is. Random House is not just bigger and more prestigious, it's also sexier. (Literally: At Knopf, they still talk about the guy who had an office couch that converted to a foldaway bed and who enjoyed closed-door sessions with a colleague.)

LIFE AT RANDOM

"*The worst competition is internal,*" *says a Random House editor. If you stick it to another division,* "*you look even better to the boss.*"

To a greater or lesser extent, the imprints operate independently and compete for books. "It's a philosophy: The bigger the net, the more fish you catch," says Vitale. "Hopefully, too, the more talented people you can retain—because people want to have a chance to do their own thing." Of course, there are many people doing just that, quietly and well. As well as some who aren't so quiet: At Random House, your own thing can look even better if you stick it to another division. The sharpest split is between Knopf and Little Random. "The worst competition is internal," says one Little Random editor who, like many present and former employees interviewed for this story, did not want to be quoted by name. "When you win that way, you look even better to the boss."

Vitale is the boss, but Newhouse is the boss of bosses. "Alberto is used to working solo, but Si is very closely involved in the decision-making," says one Knopf editor. "It's very much his company, and he's not to be discounted as a force." The relationship between the two men will determine the direction and success of the company over the next few years, just as Harry Evans will be dependent on Vitale to survive some very rough initial times. When you throw in all the other high-profile editors and executives, there's bound to be some lively drama.

"There's a greater percentage of well-known, top-notch personalities in that corporation than anywhere else," explains one ex-employee. "There are also more egos, more established fiefdoms. Add to that a new CEO—after absolutely no guidance from the top for the previous however many years—and it's inevitable there's going to be trouble."

And then there's Harry Evans. As Joni Evans says, "There's something wild about Harry."

HAROLD EVANS, 63, CANNOT SIT STILL. During an hour-long interview in his office, he changes his position at least 50 times. He swings his legs over the side of the chair, first to the left, then to the right. He moves over to the couch. Then it's back to the chair. He slouches down, pulls himself up. Hangs on to a second chair, which he tilts in toward his primary chair. Stands up for a moment. Back to the couch. When you did this as a kid, your mother said you had ants in your pants.

"Having got *Traveler* going, I actually didn't think I could do much more with it," he says. "I wasn't bored, but I was conscious of the fact that I was doing the best work I could." He adds, without being asked, that "it's not right" to present his switch from the magazine to the book side of the Newhouse realm as Si's idea. "In fact," he says, "I think Si would have been happy if I stayed at *Traveler.*"

Some of his Random House colleagues feel the same way. "It's like putting a guy in to run General Motors who comes from the delicatessen business," says one. "He could be the most clever delicatessen owner in the world, but until he figures out how cars are made, we're going to lose a year and a half of momentum."

Some of his in-house critics claim that Evans is never going to learn. Says one, "He doesn't know what he's doing; he doesn't know what books are worth; he doesn't have the history in his head the way people who have grown up on it do; he overspends." His limousine bills are said to be high enough to pay off a whole shelf of first novelists. "His feet," says one admiring friend, "rarely touch pavement." (That isn't the only body part of his that's been the subject of discussion. *Variety* recently reported that Vitale often encounters Evans unexpectedly in the chairman's private bathroom—something Random employees confirm.)

There are bigger problems. In April, associate publisher Janis Donnaud left with a highly unusual temporary golden parachute—she's scheduled to come back in a year—after a series of clashes with Evans. The position is one of minimum visibility outside the company but a key one to making the imprint function. Her replacement, Walter Weintz, doesn't have an easy task. This year, Little Random is issuing more than 100 hardcover books—novels by such big guns as James Michener and Norman Mailer and nonfiction ranging from a coffee-table tribute to Winchester guns to Joan Rivers's second autobiography.

In May, Peter Gethers, who took the faltering Villard imprint and made it one of the company's most lucrative profit centers with books like Robert Fulghum's *All I Really Need to Know I Learned in Kindergarten* (sappy nonsense, to be sure, but a staple of the best-seller list for two years), called it quits. Gethers's decision to become a one-of-a-kind editor-at-large for all of Random House may have been made independently of Harry Evans, to whom he reported, but Gethers is nevertheless described by associates as rather less than a complete fan. His link with Donnaud—the two are a couple—presumably didn't help.

This, along with some other departures from Little Random that had relatively little to do with Evans, was enough of an excuse for another of those very strange New York *Times* features on the company. "Impish . . . boundlessly enthusiastic

. . . quick insights . . . bubbling enthusiasm . . . editorial flair . . . an ability to win highly competitive negotiations . . . irrepressible nature . . . eclectic gadfly mind . . . has a vision of publishing everything from poetry to blockbusters with distinctive panache." Those were some of the dispassionate judgments that reporter Roger Cohen (who, up until a year ago, had a contract with Little Random for a book on Giovanni Agnelli) passed on Evans. But the story never managed to explain what Evans's critics were saying, so people in the business were forced to mull other matters. For example, is "an ability to win highly competitive negotiations" a special skill or, as most would figure, only a function of how deep your pockets are? Perhaps, concluded the most suspicious, the whole puff piece was designed to curry favor with Evans's wife, on whose *Vanity Fair* desk Cohen's biography of General Norman Schwarzkopf was said to be awaiting serialization consideration. (Alas for conspiracy theorists, Brown had already taken a look at the book and rejected it.)

Less than a week after this vote of confidence from the *Times*, Evans watched subsidiary-rights director Dona Chernoff leave in the messiest personnel upheaval yet. It was another personality clash. "Harry doesn't get along with anyone who tells him he's wrong," says a disenchanted staffer. "He has a phobia about [not] being smarter than anyone else in the room."

LIFE AT RANDOM

"Si made Harry take the job," insists one source. "He wanted his own boy there. Alberto's mouth dropped to the floor when he heard the news."

His supporters, to be sure, have another view: Harry's often been underestimated, they say, and that's what's going on now. The complaints are the work of whiners, people who run around saying the sky is falling. All this will blow over. It's just like the tempest that surrounded the early years of Sonny Mehta, and look how he survived that. Besides, Harry's signing up some great books. He has the fattest Rolodex in town. "Every time there is a shift in the publishing world, there are those who are pro–status quo and those who are in favor of change," says Alberto Vitale. "They have a very close-knit group now, and they're off to a fantastic start."

Since his arrival, Evans has been publicly identified with two books. The first was Marlon Brando's autobiography. There was a touch of self-aggrandizement in the press release, which quoted Brando as calling Evans "a man I've come quickly to esteem." The seven-figure sum—said to be $5-million—won't be hard to earn back if the actor turns in a superbly readable manuscript. Eyebrows were raised in the industry, however, at accounts implying that a chunk of money—said to be as much as $650,000—was essentially a signing bonus and is Brando's to keep even if he never hands over a word.

MUCH MORE TIME-CONSUMING—NOT TO mention quite expensive in its own right—has been *Triumph in the Desert: The Challenge, the Fighting, the Legacy,* published on Memorial Day and billed as the definitive Persian Gulf war book. It comes equipped with a disingenuous sticker that proclaims, 50 PERCENT OF THE NET PROCEEDS FROM THE SALE OF THIS BOOK WILL GO DIRECTLY TO THE AMERICAN RED CROSS GULF CRISIS FUND. But the $25 book was so expensive to produce that unless a copy is sold to every soldier who was sent to the Middle East, there won't *be* any net proceeds. "We won't make any money on this book," Evans agrees. Consequently, he says, "we've pledged we'll give $25,000 straightaway to the Red Cross." Sales have been adequate but unspectacular. "It's about what we expected," says Jeff Rogart, vice-president of merchandising for Waldenbooks.

One book Evans says he is *not* working on is his own. *The American Century* was under contract to Bantam for a sum in the low six figures, but Evans says he has withdrawn the book. "I can't do it now. I'm too busy," he says. "I don't want to commit to a contract until I can see my way clear to writing it."

A source at Bantam remembers the sequence of events differently. More than a year ago—long before Evans knew he was going to Random House—Bantam asked for its advance back in what was described as a relatively amicable split. "Evans had a proposal and got a couple of chapters going, but it was a big, ambitious project and the deadlines kept being missed," says the source. "A book is a different thing than a magazine article." In any case, Evans appears to have changed his mind about how busy he is. As the result of an intricate interoffice deal, *The American Century* will be published by Random House's sister imprint Knopf. "We're hoping to have it ready for the fall of next year," says Sonny Mehta. "We'll publish it with all the usual panache."

In 1984, Evans was briefly editor-in-chief of the Atlantic Monthly Press. It was not a lengthy tenure, but it gave him, he says, the background needed for Random House. "There's nothing that's foreign, really. The grammar of the deal has changed somewhat, and of course the scale of the advances has changed." He goes to the bookshelf and gets a copy of *Je Suis le Cahier: The Sketchbooks of Picasso,* which he did at Atlantic Monthly. "I paid $50,000 for it. Now you'd be lucky to get it for half a million."

He goes back to the bookshelf to get a copy of *Moby Dick.* It is a Modern Library edition, something that is at the cornerstone of this whole empire. Bennett Cerf and Donald Klopfer bought the eight-year-old Modern Library in 1925 for $215,000. They improved the bindings and design, threw out the dubious titles, bought new ones, and got them into stores. Within two years, Cerf wrote, "the money was rolling in." But when paperbacks came along in the forties and fifties, cheap hardcover reprints of classics began to wane.

"We're going to relaunch it," Evans announces. "By next year, the seventy-fifth anniversary, Modern Library will be editorially impeccable. You won't just have Jowett's Plato, you'll have a really good Plato. You won't have a lousy Gibbon, but the best Gibbon. And then we'll redesign some of the typography."

Unfortunately, the whole enterprise may be too little, too late. Knopf is launching Everyman's Library this fall, a modern adaptation of the series that Modern Library was originally patterned after. The Knopf Everymans are being described as "beautifully produced books," with full-cloth covers, sewn bindings, acid-free paper, specially commissioned introductions.

Mehta says he didn't think about Modern Library when he decided to press ahead with Everyman last fall. "I don't know what they're doing. We've been too busy getting our own act together. Those who work at Knopf and Vintage don't have time to inquire what's going on elsewhere." Echoes Knopf associate publisher Jane Friedman, "We do believe there's room in the marketplace for everyone. I don't know what [Modern Library] is planning to do. We have our list, and our list is set."

This, Random House insiders say, is classic Mehta: undercutting the in-house competition while professing to be above it all. "Even as you're outflanked or outwitted by him, you can't help

THE ELEPHANT

FREE AT LAST

“I'M HAPPY NOW THAT I'M DOING WHAT I LIKE BEST,” SAYS JONI EVANS (CENTER, WITH TURTLE BAY EDITORS JULIE GRAU AND SUSAN KAMIL).

but admire the technique,” says one former colleague. Says another, “He’s the consummate corporate politician. He comes on that he doesn’t care about these things, but he’s very wily.”

Episodes like these are proving demoralizing to the troops at Little Random. “Only at this publisher can you have two imprints doing two series that are in direct competition,” says one staffer. “We are nowhere. Sonny will steal all the thunder.” Chris Cerf, son of Bennett, was surprised to find himself listed as a member of the editorial board in a Modern Library pamphlet distributed at the American Booksellers Association convention last month. “We had a meeting, I said I was interested, next thing I saw was the flier,” Cerf says diplomatically. “I don’t think Random House has their act together yet.”

More than anything, Evans is going to have to achieve internal stability. “Off the record?” says a top agent with several projects at the house. “Off the record, I’m having a nervous breakdown.” Other agents, however, are said to be very fond of the new management. At a recent meeting, Evans noted, “I’ve been hearing from agents that Random House was one of the only companies able to put real money on the table to buy books.”

One of the editors present responded, “That’s not positive, that’s negative. That means we’re overpaying.”

“No,” said Evans, “I think it means we just do a better job than other publishers.”

Andrew Wylie, an agent especially skilled at getting the most bucks for the book, must be quite happy with Evans’s acquisition of the rights to photographer Richard Avedon’s work. The deal had been proposed for about $1.5 million, but when Evans came in, he ended up paying more than double that, sources say. His explanation: The deal has been “broadened.”

Evans says he’s agreed to stay at the job “for some time”—under what is rumored to be a two-year contract—but many see him becoming a sort of packaging editor. Meanwhile, those who have complained to Vitale have been told to mind their own business. Does this mean Vitale is behind Evans 100 percent? Not necessarily. The more Machiavellian think Vitale is waiting for Evans to fail noisily, since his hiring (they say) wasn’t Vitale’s idea anyway. It would be a way of thumbing his nose at Newhouse.

“Si made Harry take the job,” insists one source. “He wanted his own boy there. Alberto’s mouth dropped to the floor when he heard the news.” Sound too baroquely complicated? Not for Random House. The billionaire owner makes the decisions and doesn’t say much about them, leading to conspiracy theories and plots and gossip. “The skulduggery is so complicated,” says one former editor. “You never know what’s going on. You occasionally believe you’re in a place like the Kremlin. You spend half your day wondering who said what to whom.”

The interview swings back to the Knopf dust jackets Vitale has brought in, and Evans burrows through boxes looking for jackets that he and Little Random are proud of. “We’re publishing a book from the slush pile,” he remarks, a first novel called *Carpool*. “I’m keen on slush piles. I like to treat them with respect.” So he’s eager to receive more unsolicited, unagented submissions—something nearly every other publisher actively avoids? “I’m respectful. Wary and respectful.” The country’s unpublished writers, at least, will soon be solidly in Harold Evans’s camp.

ALBERTO VITALE’S NICKNAME WHEN HE WAS HEAD of the Bantam Doubleday Dell group was the General. It was inspired partly by his size, which resembles Napoleon’s, and partly by the way he took charge when he entered a room. Affectionate as the label was, Vitale, now 57, left no doubt who was running things. “He was incredibly demanding—sometimes productively, sometimes not. He could call you from England to make sure you were okay if you had a bad experience with an agent, and could ream you out the next day,” says one former colleague. “He takes things very personally, and when he forms an opinion about someone, I don’t think he ever changes his mind.” Vitale, who prided himself on knowing even the mailroom employees, was “completely involved . . . a whirlwind of activity,” says another executive who worked with him.

Vitale’s office is bigger but no more impressive than, say, that of Little Random publicity director Carol Schneider. It is crowded with recent titles, and Vitale is guardedly optimistic about their immediate and long-term potential. “We have several books that are doing well,” Vitale says. “If there is a book that should fly, it flies. It doesn’t sit there. People are buying books, although maybe not with the frenzy they used to.” That was in April. By late June, he was more pessimistic—“In the last

Photograph by James Hamilton.

At the Hart Party (Clockwise From Top Left): Joan Didion, John Gregory Dunne, and Lauren Bacall; Art Dealer Sam Green, John Richardson, and Kenneth Jay Lane; Editor Gary Fisketjon and Mehta; Fran Lebowitz and Charles Saatchi.

few months, sales were particularly weak in the industry"—although he was still optimistic about the rest of the year.

This is a topic of understandable concern in the book business, an industry that faces increasingly worrisome times. Harcourt Brace Jovanovich, Maxwell Macmillan, and HarperCollins have their own or their owners' debt loads to worry about. Doubleday is in its umpteenth "turnaround situation." The reference publisher Facts on File and the literary house North Point Press tried and failed to find buyers, and North Point has closed. Atlantic Monthly Press is being sold and has lost its top editor, Ann Godoff, to Little Random.

Even those companies that *are* doing well worry about the high stakes. Some of the multi-book contracts signed in the past few years were predicated on a continuing expansion of the chains. Forty million for Stephen King? Sixty million for Danielle Steel? On the more comprehensible end of the scale, there was an explosion of mid-list buying a couple years ago, when books that were expected to go for $30,000 found buyers for $300,000. Now these titles are appearing and will have an uphill battle to find a market. There's a joke in the business about how you can see the writing-off on the wall.

It was finances that got Pantheon into its predicament last year. André Schiffrin, who for a quarter-century ran the imprint as his independent fiefdom, has now set up shop across town behind the Port Authority. His new operation is called the Fund for Independent Publishing. The idea, he says, is to see if good publishing is possible without conglomerate involvement.

More than a year later, Schiffrin doesn't seem to have detached himself from Pantheon, and not just because books from the imprint are scattered around his office. He has a pile of clippings from European newspapers, most of which seem to present the affair in rather simplistic terms: André Schiffrin, major publisher of our time, was ground under the heel of Si Newhouse because the billionaire didn't like left-wing books. Schiffrin, too, seems to cling to this view. " 'Ah, Pantheon! Where all those good books come from,' " he says Vitale told him on their first meeting. "Only later," says Schiffrin, "did I realize it was an accusation."

The Pantheon affair was not, however, about ideology. It was about money and arrogance. The first, say too many sources to ignore, was lost by Pantheon in significant amounts, which greatly weakened Schiffrin's bargaining position. The second was shared in ample quantities by everyone, including the 40 Random executives who signed a statement during the uproar that said, "There is no reason why Pantheon shouldn't live by the same fiscal rules as the rest of us." That might be true, but the "in your face" quality struck some as offensive.

One thing the statement made clear was how few friends Pantheon had in the building. Unlike other imprints, which have receptionists to announce visitors, Pantheon has only a telephone: It's necessary to call someone inside to come open the locked door. In more ways than one, there was a barrier between Pantheon and the rest of the imprints. "I thought I had a lot of friends there, both personal and professional," says Schiffrin, who found out otherwise. His explanation: "The closer people were to us in terms of publishing serious books, the more frightened they were and the more they wanted to distance themselves."

Schiffrin, like Vitale, is quite concerned about having his quotes read back to him. The similarities between the two go beyond this. One person who knows both men well says the whole Pantheon mess was the product of "two incredibly stubborn men who refused to move one inch off their territory. André's the most pigheaded man in the whole world. He would never listen to anyone about money. And Alberto's plenty pigheaded, too."

If Schiffrin shares part of the blame for what happened, letting events get out of control—the sight of hundreds of demonstrators in front of a publisher always known for its left-liberal sympathies seemed particularly ironic—was all Vitale's fault. He went out of his way to disparage the Pantheon editors, who quit in support of Schiffrin, and the house's proponents, labeling them all victims of "mass psychosis."

Photographs by Sonia Moskowitz.

Someone who knows Vitale well says he "handled it with a kind of emotionalism that is unlike him. But remember that this was someone who always wanted validation as more than just a numbers man. Pantheon hit the nerve that he was not a class guy. It was like he wrecked his first day at school." This might also account for the desire to twist the knife. Erroll McDonald, editor of the Vintage imprint and not exactly known for money-making books, wrote a stinging op-ed piece on Pantheon for the *Times* that used terms like "pathetic," "intransigent refusal to be accountable," "ludicrous," and "arrogance." It was a piece Vitale enthusiastically touted. The following month, McDonald was named executive editor of Pantheon, causing the last two editorial holdovers from the Schiffrin regime to resign.

Vitale's portrayal as the philistine during the Pantheon affair was nevertheless wide of the mark, say those who know him. It's a stigma that stems from his background: Publishers are not supposed to attend the Wharton Graduate School of Finance or spend two decades working for firms like Olivetti and I.F.I., the holding company that controls Fiat. After I.F.I. bought Bantam, Vitale became a vice-president for administration in 1975. Publishing, he soon found, operates under its own rules. "If you manufacture refrigerators, every five years you have a new model," he says. "Every year in between, you have a little frill here and a little frill there, an improvement of something that was a problem, but by and large, it is the same product. You have the same marketing organization that sells the product and brings in the orders. Based on those orders, you produce more or fewer refrigerators. It's a finite business. Publishing is different. Every book is an event, every book is a challenge, and every book is subjected to variables that are totally unpredictable—the jacket, the title, the time of the year, the competition, even the mood of the people."

But these things even out in the long run, he believes. "Over time, publishing is stable. Otherwise, why do you think people would still be in it? For charitable purposes?"

No one has ever accused Newhouse of running a charity. The Random House empire is an unwieldy and illogical one, but a family worth at least $5 billion can afford such an operation. "Because he's got so much money, so much cash flow coming in, there's no reason he can't go on publishing in this way," says Roger Straus of Farrar, Straus & Giroux, Knopf's main competition for the mantle of America's prestige publisher. "There's no one else who can afford to do it like that either financially or even from a managerial point of view. I think the Murdoch book-publishing empire will be dead in two years, the Maxwell dismembered in two years, but the Random House group will continue ad nauseam."

LIFE AT RANDOM

Damage *allowed Sonny Mehta to prove he could take a "literary" first novel from nowhere and put it on The List.*

SONNY MEHTA, THE 48-YEAR-OLD HEAD OF KNOPF, IS one of the few publishing executives to give large-scale parties in his home, right around the corner from the Regency hotel. On April 8, it was the turn of Josephine Hart, first novelist and wife of Maurice Saatchi, of the Saatchi & Saatchi advertising firm. By then, *Damage,* Hart's neo-gothic tale of obsession, had already been on the *Times* best-seller list for two weeks. Remarkably, it got there before most of the reviews appeared or the author had toured here. On a list dominated by repeat best-sellers—last year, the top twenty works of fiction were all by familiar names—*Damage* is making people in the book world scratch their heads to recall when this has happened before. A first novel from England, with literary pretensions to boot, doing this well?

It was an unseasonably warm evening, and the crowd was large enough to make maneuvering a slightly sweaty job. Si Newhouse was telling Nicholas Lemann that his widely praised Knopf treatise on race relations, *The Promised Land,* was "the most street-smart book I've ever read." Andrew Lloyd Webber talked to Lauren Bacall, who is writing her new book in the Knopf offices. "I love the atmosphere there. That's where I wrote my first book, too."

Bad-boy author Bret Easton Ellis, whose slasher novel *American Psycho* was picked up by Mehta in November after Simon & Schuster suddenly got tasteful and dropped it, sat near an open window, drink resting on the ledge. He spoke in praise of Mehta: "He's the best sort of editor, because he lets the writer do whatever he wants. Plus, he's very cool. He's a hepcat."

Hart was no less enthusiastic. "I can only speak from my own experience," she said, "but I think he's a publisher of genius. He totally understood what I was trying to do with a difficult and quite dangerous book. I think of the line of Eliot's—'so elegant, so intelligent.' " Later, after everyone had left, she inscribed a copy of *Damage* for him. FOR SONNY, she wrote, WHO MADE EVERYTHING HAPPEN FOR ME. He smiled, protested a bit, and told her weakly that it was all nonsense. To a small extent, he was right. Neither the eye-catching dust jacket nor the striking double-page ad in the *Times Book Review* was Mehta's design; he is quick to give credit to others. But Mehta clearly orchestrated the whole process, starting with the purchase of *Damage* for $60,000 in June 1990. In late December, just as booksellers were recovering from the holiday rush and thinking about the coming season, 5,000 advance copies were sent out, with a letter from Mehta saying it was "the most shocking, haunting and erotic novel" he and his colleagues had ever read. Each volume resembled a Christmas present and was received as one.

"It was like a Fred Astaire performance. There wasn't a false step," says an editor at another Random House imprint. "The letter staking his reputation, the beautiful package, the spectacular ad—it was a brilliant performance on a rather dull book." Indeed, notices for *Damage* were mixed, with the usually all-important *Times Book Review* weighing in on the negative side. That makes the sales even more impressive, but it also brought the cynics out. Some suspected that Saatchi money paid for the $30,000 *Times* ad, since it's usually considered too expensive to trumpet a literary first novel that way. It's a charge that Mehta says is baseless.

Such quibbles aside, this is clearly Mehta's hour of triumph. He had already established an ability to take proven best-sellers like John le Carré and Anne Rice and significantly increase their sales. *Damage* has allowed Mehta to prove something else: that he can take a book from nowhere and put it on The List.

Corporately, Mehta isn't doing too badly, either. Though he professes no interest in empire-building, his domain ranges from Knopf to Vintage to Pantheon, this last put under his control after the upheaval last year. The trouble he was in two years ago, when an internal rebellion and external sniping threatened to send him back to England, seems very long ago. Not that everything's perfect. "It's a miracle this place works as well as it does," says one Knopf insider. "No one can understand it." Says another, "Sometimes I want to kiss the ground on which Sonny walks, and other times I'm ready to kill him."

ON A SUNNY SUNDAY, AJAI SINGH "SONNY" MEHTA grudgingly agreed to be interviewed. "I really don't think that a publisher should be talked about," he says. "He doesn't do that much, you know." Mehta is being modest—falsely modest, even—but that's part of what one agent calls his "professional charmer" style.

He speaks of his admiration for various competitors, particularly Phyllis Grann, the head of Putnam. Grann is envied in the industry more for the buckets of money her house makes than for its intellectual qualities. She has developed in publishing something equivalent to the old Hollywood studio system. The stars are under contract, and each year they produce another best-seller: Dick Francis (horse-racing mysteries), Dean R. Koontz (horror), Robin Cook (medical horror), LaVyrle Spencer (romance), and so on.

During his four years at Knopf, Mehta has been most closely identified with a different type of literary enterprise: dark and frequently violent stories of lives on the edge, the underbelly of the American Dream. First, there was Katherine Dunn's *Geek Love,* the tale of a family of carnival freaks. Another early purchase was Scott Bradfield's *The History of Luminous Motion,* a surreal Southern California novel that starts with a seven-year-old boy murdering his mother's lover with barbiturates and "soft biting blades" from a toolbox. Then there was James W. Hall's *Bones of Coral,* a thriller set in the Florida Keys that was rejected by Norton, the publisher of Hall's first two novels. "They saw a man get killed, a woman getting hanged, a house burned down in the first few pages, and their seismographs for violence went off," explains Hall. Mehta was less squeamish, and published it this spring.

The list goes on. Mehta now edits the extremely hard-boiled crime novels of child-protection lawyer Andrew Vachss. Still to come is a three-book, $1-million-plus contract with James Ellroy, whose books are so exceptionally lurid (a hand thrust down a garbage disposal, a child molester with a vampire fixation, bloody bodies everywhere) that some have accused them of being parodies of the genre. And, of course, there's *American Psycho,* the controversial tale of a bloodthirsty Wall Street executive. In April, when Simon & Schuster dumped *Just Killing Time,* a first novel that came equipped with bogus endorsements from John le Carré and Joseph Wambaugh, a publishing wit cracked, "This one has *three* serial killers. Sonny must be foaming at the mouth." It's all a far cry from the English-royal biographies and ballet books his predecessor, Bob Gottlieb, was so keen on.

LIFE AT RANDOM

"He's the moodiest person," says a Knopf employee. "You can have the most charming conversation one day," and the next day be ignored.

Understandably, Mehta shuns any depiction of himself as a crazed borderline type. "I'm desperately trying to think of books that will prove I'm not some kind of deviant ass----," he says at one point, and lists writers he has brought in—like Kazuo Ishiguro and Anita Desai—who fit more comfortably into the genteel Knopf tradition. "I don't want," he says, "to have *American Psycho* engraved on my tombstone." Still, he concedes that when he was a young man in India, the kind of writing that attracted him was the new American voices, the chroniclers of the underbelly—among them, James Baldwin, William Styron, Truman Capote, "Mailer, of course," Carson McCullers, Irwin Shaw, and Gore Vidal. "They just appeared to be speaking more directly to me than anything else. It was a brand-new world, less recorded, more accessible. It wasn't Yorkshire."

India also taught him not to be elitist, that a thriller shouldn't be disdained simply because it's not by a Nobel Prize winner. "Like every other publishing house," he says softly, the way he says almost everything, "Knopf has to have its share of commercial writing." Mehta made his name in England with his ability to publish in paperback both the commercial and the classy, to do Sidney Sheldon, Dick Francis, and Jack Higgins at Pan and then devote the upscale Picador imprint to the likes of Ian McEwan, Julian Barnes, and Italo Calvino. The Pan titles don't seem to be much in evidence in the apartment, but a whole bookcase from floor to ceiling is devoted to the Picadors. Bookcases, in fact, dominate the large entrance hallway and the study, each crammed with books of all vintages, mostly fiction and belles-lettres, most of them looking as if they've been read.

Mehta says he wasn't thinking about commercial possibilities when he bought *American Psycho* last November. "There are easier ways to make money," he said at the time. Even now, after a boycott by a branch of the National Organization for Women, the general slaying of book and author in the press, and an impressive 165,000 copies in print, Mehta is reluctant to say much: "I do think the book is more than a how-to manual on cutting up women. . . . I don't feel as clear-cut as people think I do. I think it's an ugly book, but it does have some relevance to the society it attempts to depict."

One theory favored by Mehta followers is that he bought the book because he knew it would get him in trouble. That week saw another of those strange *Times* stories. This time, it was a glowing profile that anointed Mehta the publishing savior of his generation. That, at least, was the verdict of his staff, a number of whom found the courage to tell the *Times* exactly how awed they were by their leader. Chairman Vitale was quoted as calling him "without question the most brilliant publisher in the country," a statement that presumably didn't thrill the publishers of other Random House imprints. Howard Kaminsky, head of the Hearst Books Group, summed up the general feeling in the industry: "I couldn't get my wife to write a profile of me like that." Two days later, Mehta bought *Psycho.* Former Knopf associate publisher Jeff Stone remembers calling Mehta after the buy was announced. "Things were going too well, weren't they?" Stone said. "You had to kick the jambs out once again." Mehta just laughed.

He doesn't, as he keeps pointing out, do it all himself. Editors Judith Jones and Elisabeth Sifton, in particular, are well-known names in publishing. The editors meet monthly, but when they want to buy a book, they generally talk to Mehta individually. When, that is, he feels like talking. Tim Binding, who worked under Mehta at Pan, recalls, "He was quite good at the silent phone conversation. He would go to the States, and sometimes I would deputize for him. He would ring up, and I'd say, 'We should do this.' There would be a kind of pause, and then I'd wait and wait and wait. Then I'd be forced to say something else. It was a good technique—very often, you'd say something revealing, more than what you'd planned."

Mike Petty, another colleague from the Pan days, remembers inviting Cuban writer G. Cabrera Infante to the office. "Sonny got all excited and said, 'Bring him in. I'd love to talk to him.' I did, but he was having one of his distracted days. We sat there with a bottle, and I made small talk with Cabrera Infante. All Sonny said was 'Hello.' He was silent for fifteen minutes."

Binding and Petty are lavish in their praise for Mehta's abilities. "When he got involved in something, when he wanted something

'DAMAGE' DUO

The Owner of Random House, S. I. Newhouse, With Author Josephine Hart.

to work, he had a way of energizing the company," says Petty. "You put up with all kinds of s--- for that kind of excitement."

MEHTA, IN HIS DISARMING WAY, IS THE first to agree about his roller-coaster moods. "Sometimes I get a little overwhelmed by things. It's a character fault. I can give you others." These days, though, he's up more often than not. He's abubble with plans to get more books into more hands. "You publish a book under the notion that there are people who will share your tastes, share your enthusiasm," he says, lighting another of the Rothmans he chain-smokes. "It's disheartening to find that, apart from the fellows in the office, there's potentially only a handful—3,000, 4,000, 5,000 people—in the country."

The Knopf technique for years had been to build an author gradually, to assume everyone was in it for the long haul and would remain on friendly terms. "When I arrived, I was told not to worry about competing with Doubleday and Simon & Schuster for huge best-sellers," says Ashbel Green, an editor at the house since 1964. "We were to find good books and hope they sold well. Now we do compete for big books."

The house has also sped up the process of development from the days when it was, in Green's words, "something of a backwater." Anne Tyler was willing to wait eighteen years and nine books before she had a first printing larger than 12,500 copies. Authors and agents aren't that patient anymore. Neither is Mehta. It's an attitude that shook Knopf up a bit.

"I think because I came from the outside, I could look at some of the things we achieved and not be as impressed by them," he says. He was also more open to new methods of selling. When Gabriel García Márquez's *Love in the Time of Cholera* was ready to be published, everyone knew it was a great work. Yet despite the Nobel Prize and the best-selling paperback status of *One Hundred Years of Solitude,* it was in no sense an automatic hardcover best-seller. The key, Mehta says, was getting people to realize just how accessible the book was. A cardboard dump bin of the type usually used for trash paperbacks was designed, sparking an internal discussion about whether it was undignified. Mehta won that bout, and *Cholera* went on to sell 250,000 copies. More remarkably, the success carried over last fall to García Márquez's *The General in His Labyrinth.* This wasn't a love story and got somewhat less laudatory reviews, but still sold more than 150,000 copies. It, too, had a dump.

At this point, no one denies Mehta's abilities as a marketer. Even his critics usually add, "I'd still want him to publish my book." Whether they're always thrilled about him on a day-to-day basis is another matter. "He's the Prince of Darkness," says one agent. "He does things his way." The black spells can get in the way of doing business. When the negative *Times* review of *Damage* came in, he sat in his office and wouldn't be bothered.

"He's the moodiest person," says one Knopf employee. "You can have the most charming conversation one day, and the next he'll pass you in the hallway without acknowledging you." Another source is more critical: "He treats people shabbily. When he's not interested, it's 'Take it off the desk and go away.' "

But even those who complain aren't inclined to leave. "There's nowhere to go," notes one veteran. "It's still Knopf, still the best books in the world."

Even if they're not, they seem that way. "Gilt by association," one observer termed the phenomenon nearly 40 years ago. If Anne Rice were known only by the paperback editions of her novels, for instance, she would be generally dismissed as a writer of florid, overdone spooky stuff. But in their handsome Knopf editions, her books seem as literary as *The Turn of the Screw.*

The Knopf seal isn't all-powerful: The fragmentary and thematically elusive fiction edited by Gordon Lish is usually ignored by the world at large. Nevertheless, editors at other houses are quick to complain that reviewers will assign a book—even write a favorable piece—just because it's from Knopf. Accordingly, people are quick to seize on certain titles as evidence that standards are slipping, whether it's Kahlil Gibran's pseudo-philosophical *The Prophet* in the twenties, the erotic-poetry volume *This Is My Beloved* in the forties, *Miss Piggy's Guide to Life* in the eighties, or Jay McInerney's fourth novel and Kelly Klein's book on pools (both due next year).

Mark Helprin, a Knopf author in the late seventies, feels more strongly than most about slippage. "I always thought they were looting the reputation of the house. When people asked me who I was published by, I'd say 'Knopf.' And they'd say, 'Ahh! Oooh!' This was when Knopf was publishing *Linda's Pictures*

Photograph by Sonia Moskowitz.

[Linda McCartney's family snapshots] and all kinds of incredible garbage." His complaints are the standard ones—a snubbing by the promotions director; a press release that didn't give a publication date, resulting in reviews that were too spread out to have an impact. But he also wasn't pleased about negotiations for his third book, *Ellis Island & Other Stories.*

"They sort of gave me an ultimatum, as I remember it," he says. " 'Don't go elsewhere. You'll never get a book published as well as here. It might be the end of your career. You won't get the attention, you won't get this, you won't get that.' I went to Seymour Lawrence at Delacorte. The book was a big success, the front page of *The New York Times Book Review*—I made lots of money. What they were doing was just keeping a stable of people without ever really having to do anything for them." When asked who exactly "they" were, Helprin clams up. "As Oliver Hardy said, 'I have nothing to say.' " But since he specifically says his editor, Ann Close, was "great," it's not hard to figure out who "they" is: Bob Gottlieb.

SOME AUTHORS SWORE BY him. Some, like Helprin, swore at him. (Helprin's difficulty was exacerbated, one insider suggests, because "Bob had a hard time with ambitious young men. They reminded him of himself twenty years ago.") "Eccentric, difficult—but the best publisher I've ever seen," says one longtime Knopfite. "He assumes he's brighter than you and usually can convince you it's true." V. S. Naipaul, who published numerous books with Gottlieb, is harsher: "He competed with his authors." It's a charge repeated by other Knopf writers and points up the blurry line between editing and rewriting. Certainly, Gottlieb made the world of Knopf revolve around him. Jeff Seroy, a Knopf editorial assistant in the late seventies, remembers Gottlieb saying to him one day, "You're too gentle. You want to be a love object. I want to be a power object." He certainly got what he wanted.

LIFE AT RANDOM

Mehta smiles. "It would have been a good way to go down in history," he says, "if I'd lost my job for not returning phone calls."

That made Mehta's arrival four years ago even more difficult. *Traumatic* is the word that's always used. It was Gottlieb's idea to bring Mehta in, but Bob Bernstein was never crazy about the idea. Leaks began appearing in the press. Important agents complained that Mehta never responded to them. Authors who were used to regular attention, like John le Carré, began to feel slighted and made discreet inquiries elsewhere. Some, like J. Anthony Lukas and Robert K. Massie, actually did leave. Knopf loyalists accused them of simply wanting more money.

"Admittedly, I wasn't terribly good at returning phone calls," Mehta says now. "I'm trying to get better at it. I failed to understand how terribly important it was—to have their calls returned. It was linked somehow to their perception of how seriously they were being taken." He smiles. "It would have been a good way to go down in history, if I'd lost my job for not returning phone calls." By this point, we have repaired to Brio, an Italian restaurant a few blocks from his apartment. It is, he says, the first time he has been outside all weekend. His wife, Gita, herself a Ballantine author, is in India; their son, Aditya, lives in London, where he works in an art gallery. Over lamb chops, Mehta talks about tradition and the need to make money to keep tradition alive. "A publishing house generates its own vitality," he says. "It does it really after the fact, by showing what they're publishing. Too many people have bitten the dust because they've delivered an ideological statement and then not delivered the goods."

Except for its longtime interest in the works of Soviet and East European dissidents, Knopf has never been much concerned with ideology. Traditions, though, are different. Very early on, the borzoi was adopted as the house's logo. It was on the ads, the stationery, the spine and title page of every book. Much later, Blanche Knopf bought a couple of the dogs and found she despised them. "They were cowardly, stupid, disloyal, and full of self-pity, and they kept running away," she said. Decades later, the symbol is still everywhere. There's a photo of two borzois in Mehta's office. Either playfully or seriously, the dogs are snapping at each other. It is, he feels, an appropriate image. No matter who's in charge of Knopf, people inside and outside are going to snap at him.

Mehta professes to dislike the spotlight immensely. So do some of his competitors. Complains an editor at another house, "I'm tired of him being presented as the only one maintaining the high level of literature in this country. He's brilliant and has eclectic taste, but he also has the best publishing company. He has the BMW. There are people who can drive just as well as he can, but they only have Volkswagens."

That BMW is speeding over fresh terrain. Mehta has more of an inclination to be on the edge than the previous administration. As time goes on and the older generation retires, Mehta is likely to open Knopf up in other unexpected ways. Assuming, that is, he stays, and lives. At one point, he lights up and goes into a paroxysm of coughing. Will cigarettes—not backbiting—be the end of him? "Probably," he says defiantly and takes another puff. Liquor, on the other hand, appears to have no impact. Over the course of the afternoon, he has two Scotches, a Campari, and two red wines, but some of them go unfinished and none of them affects his manner. He betrays no company secrets.

On the subject of Harold Brodkey, for instance, he tries to downplay any possible controversy. "It was an amicable parting," Mehta says. "It's not a story, not really." The most famous unpublished novel of our times—once called *Party of Animals,* now *The Runaway Soul*—was under contract at Knopf, but Brodkey stirred the pot too long. The feeling at Knopf, a source says, was that *Runaway Soul* "wasn't a novel but was a lot of interconnected short stories that had already been published in book form." Very artfully, it was suggested that Brodkey and his agent find another, more eager publisher. (Farrar, Straus will bring the book out this fall.) Mehta wouldn't discuss rumors that Knopf had taken a major loss on the huge sums reportedly advanced to Brodkey, or that the novel—intensely, relentlessly interior and without any bloody bits—doesn't fit the Mehta publishing program. "I'm very fond of Harold," he insists.

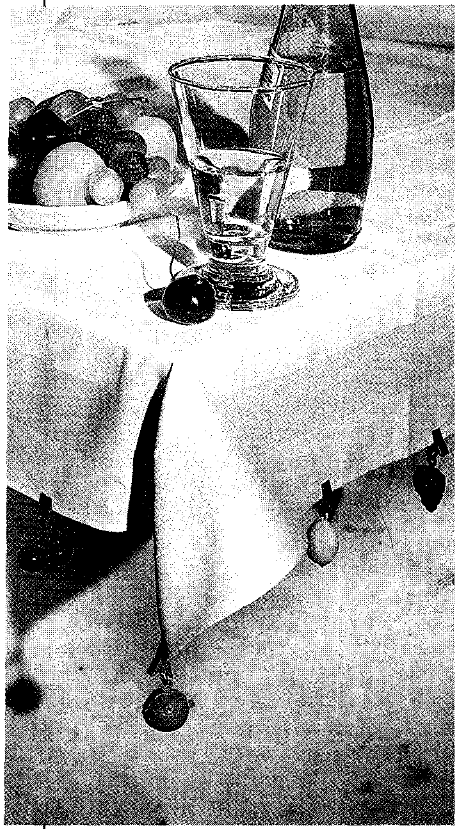
Mehta is at least equally fond of quite a different author: Jackie Collins, the queen of Hollywood pulp fiction. He published her in England and remains highly enthusiastic, saying she was about "as professional a person as I knew." There is a photo of Collins in Mehta's office, as well as another one at his home in London inscribed NOBODY DOES IT BETTER. During his early days at Knopf, she would call Mehta to chat, and the office was soon buzzing with rumors about how she had had a falling-out with Simon & Schuster and would soon be signing with Knopf.

Staffers reacted with the same equanimity as they would, say, to the news that their spouses had decided to become porn stars. "Now we know Sonny well," one says with relief, "and we're sure he would never do that." There is a pause. "Of course, we never thought he'd buy *American Psycho* either. There's a sense here that anything could happen."

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan



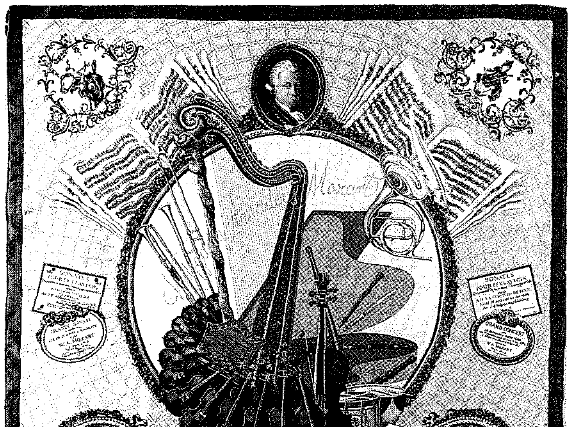
Summer Ease

These tiny lead fruits may well mean the difference between a picnic that's divine and one that's a disaster. Merely fasten these French beauties to the corners of the tablecloth so they can't flap into the food. What a delightful improvement over our own unsightly table clips! ($22 for a set of four.)
HUBERT DES FORGES/*1193 Lexington Avenue, at 81st Street/744-1857*

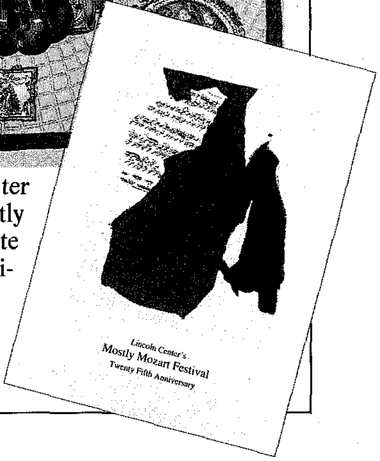
Washington Bites

Why is the just-born Washington Market such a hit in TriBeCa? Maybe it's the ethereal, Elysian Fields interior, so reminiscent of the first Dean & DeLuca ("This neighborhood needs a bit of Prince Street," says co-owner Franco Scardino). More than that, it's the food: exotic mustards, like Faucett's of St. Croix, Grande Anse pepper products made with the sizzling Scotch bonnet. Oxbridge's wonderful biscuits (the ginger is the absolute best). For takeout and catering, there's herb-broiled chicken, shepherd's pie, meat loaf, Pad Thai noodles with chicken, prosciutto, and the best whiskey-soaked bread pudding ever (from $5.75 to $18 a pound). Try baker Anna Cox's cranberry or cheese scones for breakfast, or her pumpkin-pineapple muffin that's square in shape and glazed with sugar. Funny, it doesn't look like a muffin, but with flavor like this, who cares? **—Barbara Costikyan**
WASHINGTON MARKET/*162 Duane Street/571-4500*

Mozart's Diverse Mementos



Think of them as the yin and yang of the city's homages to Mozart. The yin: a Hermès scarf commemorating the 200th anniversary of Mozart's death. This silk treasure is patterned with nearly enough eighteenth-century musical instruments to make an orchestra, not to mention a framed portrait of the composer and sheet music from *Die Zauberflöte* and *Eine kleine Nachtmusik* ($195). The yang: a limited-edition, silk-screened Robert Motherwell poster celebrating the twenty-fifth anniversary of the Mostly Mozart Festival. Known for his bold works, the late Motherwell treated the occasion in his characteristically assertive manner ($250).
SCARF/*Hermès/11 East 57th Street/751-3181*
POSTER/*Lincoln Center Gallery/Concourse Level/Broadway and 64th Street/875-5018*

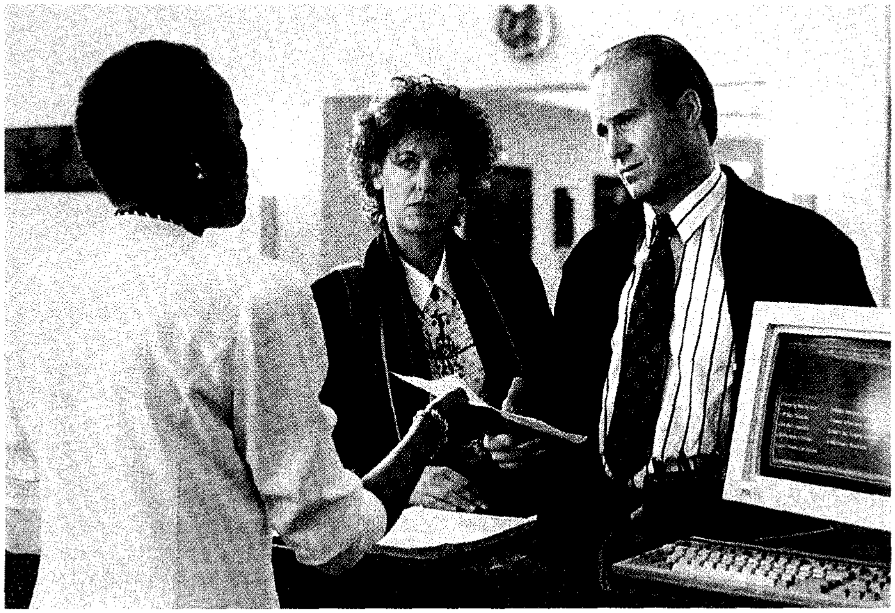


Photographs: left, Ellen Silverman; cloth courtesy of Wolfman-Gold & Good Company; top, Tria Giovan; bottom, Joseph Clementi.

Movies/David Denby

SAY 'OUCH'

" . . . Randa Haines's *The Doctor* is another example of Hollywood's chastened mood, a fable of moral regeneration . . . "



HIS OWN MEDICINE: *Hurt as a doctor with cancer, Lahti as his wife.*

REGARDING **The Doctor:** WE'VE GOT ANother one here, another movie about a proud man in beautiful clothes who survives a disaster and gets a second chance to make himself into a human being—and dress casual. *The Doctor* is much, much better than Mike Nichols's *Regarding Henry*, but after delivering some startling details and a few sardonic insights, it shifts gears and settles for teaching us little lessons. Suddenly, the homilies drop into place like the concluding moments of a Falwell sermon.

William Hurt is working again with Randa Haines, who directed him in 1986 in the movie version of *Children of a Lesser God.* Haines is good with actors; she brings an edge of tension and human complication to almost everything she does. The movie is alive—except for the parts that are dead. God, oh, God, I wish Haines would leave to the TV-movie people such specialized subjects as deafness and cancer; I wish she would work out in the open, using common experience, without depending on the built-in pathos of illness and disability. Randa Haines could be a great movie director: At the moment, misfortune is her crutch.

Hurt, when we first see him, stands tall in his silver-gray suits, high-shouldered, svelte, his hair swept back. A handsome silver bullet flying through life, he is Dr. Jack MacKee, insouciant king of the operating room. Awed nurses and doctors look on as Jack blithely cuts and sews. He's a great doctor, but he's insultingly frivolous. During an operation, he plays C & W music and asks a sobersided nurse to sing; the jokes fly back and forth over the wounded bodies of the patients.

Jack is distant and supercilious toward the patients in his office, downright contemptuous of them when they're out cold. (The movie indulges a somewhat mystical belief that unconscious patients can somehow sense the surgeon's attitude. They're out warm.) Control, distance, dominance, jokiness—that's Jack's style in all things. Happily, he zips up and down San Francisco's peaks in his silver Mercedes 500SL sports car. Definitely king of the hill. He's bantering and manipulative with his wife (Christine Lahti), who seems both used to it and exasperated.

Watching these early scenes, I was at first put off by Haines's assumption that Jack's telling jokes was a sign of coldness. She seemed to be shaping the movie for the kind of unimaginative people who believe that wit betrays an irresponsible heart. But I see Haines's point. The trouble is not that Jack is a joker but that he's a joking surgeon; his debonair swashbuckling, we are meant to feel, is not right, not *fitting*—it one-ups the patients, who can't joke back and whose anxieties Jack doesn't feel. These early scenes were expertly concocted by the Australian screenwriter Robert Caswell (*A Cry in the Dark*), who has adapted a book called *A Taste of My Own Medicine,* by an Oregon physician named Ed Rosenbaum. Caswell understands the way people get along on the job and at home, joshing, fencing, but never really saying anything. The hospital set, designed by Ken Adam, of James Bond fame, is slightly exaggerated, all bare surfaces and straight lines. The wisecracks bouncing off the walls of these supersterile environments produce a giddy unease. Haines purposely pitches everything too high; something has to give.

On public occasions—an awards ceremony, say—William Hurt can be highminded and vague, flummoxing his way through an ether of abstractions until he lands with a soft thud. But when he acts, Hurt lets us know where he's going. His method is ironic: As the doctor, he has two reactions to everything—the necessary but perfunctory public one, and his own private response. The private reaction is selfish, haughty, amused. He pulls in his chin, arches his neck, and smiles sweetly, his voice slipping into some goony put-on. The world is his oyster, and he's not about to share it with anyone. But as Jack falls into a crisis and his old self begins to wither, the two tracks of Hurt's performance begin to merge and at last become one. Jack attains sincerity; the public cold cod and the private man, who has learned to suffer, come together.

Jack has a persistent throat irritation. A young female specialist at his hospital, Dr. Abbott (Wendy Crewson), shoves a scope down his gullet and discovers a tumor. Cold, blunt, defensive when questioned, Dr. Abbott shakes Jack to his foundations. After a biopsy, she just . . . *tells* him he has cancer. The way he's spoken to reduces his status to zero. He has become a patient, which is to say an object. He is forced to wait, given an enema by mistake, subjected to the usual bureaucratic confusions. Since just about all of us bear some sort of grudge against doctors and hospitals, Jack's punishment is grimly satisfying. And Hurt keeps Jack's rage sharply in focus throughout. This egotist tries

Photograph by Richard Foreman.

to stay on top of things, and yet he's slowly pulled down to accept the battering condition of patienthood. Prouder than most of us, he is more deeply insulted.

And then it happens; then the movie collapses. Waiting for his radiation therapy, Jack meets June (Elizabeth Perkins), a young San Francisco woman suffering from a brain tumor. She wears a turban to cover her bald skull. When I saw the turban and Perkins's nose lifted up nobly into the air underneath it, I knew we were in for trouble. It's the kind of role—a life-affirming terminally ill woman—that Bette Davis would have played with a rage bordering on madness, but Perkins tries for bittersweet wonderfulness, and she's intolerable. It is not that a woman as brave as June would not be inspiring in life. Of course she would be. But this is not life; this is art, which is far crueler. The dying June becomes Jack's moral tutor; he stops making jokes and begins to appreciate the birds on the roof of the hospital. Together they dance by a desert lake, and she tells him parables. Haines loses her filmmaking smarts, her sense of humor; she becomes naïve and opportunistic. The film moves outdoors, and banalities soar to the skies. In the last third of the movie, Christine Lahti, as Jack's forgotten wife, takes over and pulls things together, but the damage is done.

The Doctor is a fable of moral regeneration, and I'm not so convinced of its truth. The movie shows Jack turning into a better person, recognizing the human worth of his patients. But it's also possible—isn't it?—that an egotistical doctor who suffers greatly would become not gentler but even more impatient with patients burdened with less than major troubles. It's all a bit too neat. The movie, like *Regarding Henry,* is another example of Hollywood's fashionably chastened mood. It's the morning after the eighties bash, and the new dawn is going to be full of obvious lessons.

NEIL JORDAN, THE DIRECTOR OF *Mona Lisa,* is a natural filmmaker who has a fluent way of connecting images and themes—metaphorically rather than literally—that I greatly enjoy. Jordan's new film, **The Miracle,** sets up a tense situation but arrives nowhere, and although this is disappointing, the failure of dramatic resolution matters less than it would in the work of a director of smaller poetic gifts. This minor movie is fresh and lovely. It features the surprisingly sunshiny Irish Sea resort of Bray; two genuinely charming teenagers, Jimmy (Niall Byrne) and Rose (Lorraine Pilkington), who make up stories about everyone they meet and are fated to spend their lives happily together; a mysterious and desirable American visitor (Beverly D'Angelo) with whom Jimmy falls in love; and an elephant who appears at God's command. ■

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HIGH AND DRY

". . .In *The Balcony Scene,* Cynthia Nixon makes the most of what little she is given to work with. *Teenage Wedding* maunders. . ."

OVER THE EDGE: *Hogan and Nixon in* The Balcony Scene.

FROM ITS RECENT SPECIALIZING IN STUDIEDly creepy fare, Circle Rep has suddenly swung to artless conventionality. **The Balcony Scene,** by Wil Calhoun, takes place on two adjoining balconies of a Chicago high rise. One of them belongs to Alvin, a magazine writer, who seven months ago developed agoraphobia and hasn't left his apartment since. The other goes with the apartment of Karen, an advertising rep, who has just moved in and broken off with Paul, her psychotic boyfriend, who, at rise of curtain, is heard alternately wheedling and rampaging at her locked front door.

Karen, a self-avowed bubblehead, but a sweet and pretty one, promptly falls for Alvin, and the 80-minute play concerns her efforts to get him, first, into her pad, second, into her bed, and, third, back into the megalopolitan bustle. Need I tell you that she will succeed and that, coincidentally, Alvin will help her oust Paul, who is violent and dangerous? Life on Chicago balconies, even in what aims to be a comedy, can get pretty hairy. Nevertheless, if only Paul were pushed off the balcony, as he deserves to be, this could have been *The Voice of the Hurtle.*

But then, even for a Van Druten epigone, Calhoun is much too feeble; perhaps his cleverest device is Karen's watering her plant with beer. Maybe, though, his intent is not a comedy but a problem play: Can an airhead who grooves on Woody Allen and an agoraphobic who loves Jerry Lewis ("He cracks me up; he slays me!") find happiness together? And, more to the point—though remaining unanswered—how does Alvin make enough money writing articles for the glossies on (so help me!) historical subjects? And how, since he seems to have no friends who come to see him, does he convert that money into cash to pay the delivery boys bringing him food and other amenities? Clinically, some of Alvin's symptoms seem well observed, but the explanation offered for his condition does not hold water. Or even beer.

A great deal of charm could partly compensate for the lackluster dialogue, e.g., Karen's "Sometimes I think I put out an odor that attracts nuts." But Jonathan Hogan doesn't quite make it as Alvin. He brings a certain oddness of his own to the part, an ickiness that, in context, feels adventitious rather than germane—sort of like trying to paint with a brush that is too wet. William Fichtner does well by the weirdo, but Paul's part is too nasty, brutish, and short to make much difference. As Karen, however, Cynthia Nixon is, as usual, as enchanting as she is accurate. What little she is given to work with is made the absolute most of, effortlessly and endearingly. Only once have I seen her fail, as Juliet at the Public; but on that balcony she was totally unsupported—not structurally but directorially and in terms of classical training.

Here, Michael Warren Powell's direction is passable though undistinguished, Kevin Joseph Roach's décor unduly cute around the edges, and the excellent Dennis Parichy's lighting not given enough chance to shine. Still, the main problem is the author: Wil Calhoun falls short by more than an "l" or ell. Though his balconies aspire to the heights from which to provide a panorama of urban life, the actual view is from the second-floor rear.

ON A HOT NEW YORK NIGHT, I TREKKED down to the HOME for Contemporary Theatre and Art to catch a visiting production, **Teenage Wedding,** by John Steppling, founding member of the Padua Hills Playwrights Festival and co-founder of the Heliogabalus theater, winner of the PEN West and three *L.A. Weekly* awards for some of the twenty plays he has written in the past ten years. Steppling, who lives in Venice, California, where he owns show dogs, has also been a screenwriter for, most recently, Barbet Schroeder. On the evidence of the present PEN West–crowned offering, he is an all-round no-talent.

The play takes place in a run-down motel in the Mojave Desert, whose owner, Spicy Pabst, an ex–narcotics cop and current addict and dealer, owes money to Carlo, an immigrant and vending-machine salesman, who has come to collect, with his girlfriend Dee in tow. Also on hand are Joe, Spicy's guitar-strumming man-of-all-work, now dallying with Helen (though he is married to Monica, because she, as Helen tells us, goes in for certain kinky acts); and Debbie, a teenage "coke whore," whom Spicy, rather unconvincingly, platonically plies with coke.

Nothing much happens, only Carlo and Spicy keep working up to a showdown in the otherwise uninhabited motel. The play, which comes across as an aborted film script—short scenes ending on would-be portentous blackouts—concludes with a freeze-frame as Spicy sets out for that final confrontation armed with a shotgun, while Carlo, sharing a moment of postcoital nakedness with Dee, does not have his handgun handy. There is no teenage wedding, except one briefly alluded to in the past, and even that, I suspect, only because Steppling once married a girl of fourteen. The whole work has no other raison d'être than that the author, a former junkie and outlaw, enjoys the lowlifes with whom he is clearly well acquainted. Actually, Steppling, whose table, we are told, is covered with issues of

Photograph © by Gerry Goodstein.

Socialist Standard, Covert Action, New German Critique, Dog World, and martial-arts magazines, seems to be more worth attending to as a character than as a playwright.

Teenage Wedding maunders from sex scenes to drug scenes, from vacuous druggie talk to maudlin memory monologues, as the desert swelters all around the un-air-conditioned motel. There is no air-conditioning at HOME, either, and, on that scalding night, this did more to conjure up the Mojave than anything on stage. Some of the acting is flat, some of it (e.g., Michael Collins, Robin Ginsburg) bad, and Suzanne E. Fletcher belongs on no stage fit for safe viewing. Only Lola Luna Glaudini, as Debbie, managed to be believable and touching. Steppling can now add to his show dogs this prizewinning dog of a show.

THE POINT OF THE ENGLISH MOVIE *Georgy Girl* (1966) was that young Georgy, a homely tomboy who lovingly looks after other people's children, may never have a kid of her own, her only wooer being James, an unhappily married middle-aged millionaire, whose butler is her father. Georgy shares her flat with Meredith, a gorgeous violinist, sexy, promiscuous, and disgustingly self-centered. When her main beau, Jos—a bored bank clerk aspiring to become a musician—impregnates her, Meredith lets herself be talked into marrying him rather than having her third abortion. But when the baby comes, she wants no part of it. And when neither Jos, whom Georgy secretly loves and who is beginning to respond, nor Georgy can instill a sense of responsibility in Meredith, Georgy seizes her opportunity.

The 1970 Broadway-musical version, **Georgy,** by Tom Mankiewicz (book), George Fischoff (music), and Carole Bayer Sager (lyrics), quickly bombed. The joint efforts of Wings and CityStock is feeble to the point of inanity. The chief culprit is Morgan LaVere, who picked it, dropped some of its songs, reinstated others, and did some tinkering with the book. The result is thoroughly unpalatable, though LaVere's staging is worse yet, and Schellie Archbold's choreography the worst thing of its kind I've seen in years. Unsurprisingly, none of the performers can hurdle such obstacles, though some of them would fall on their faces on the smoothest terrain.

Time and place also conspire against *Georgy.* The setting should not have been changed from England, where tricky relations between masters and servants still prevailed and where girls get christened Georgina; the time cannot be New York today, when abortions are no problem, legally, financially, or morally. Low-budget musical revivals are iffy enough; if they are also low-talent, they should not make a public spectacle of themselves. ■

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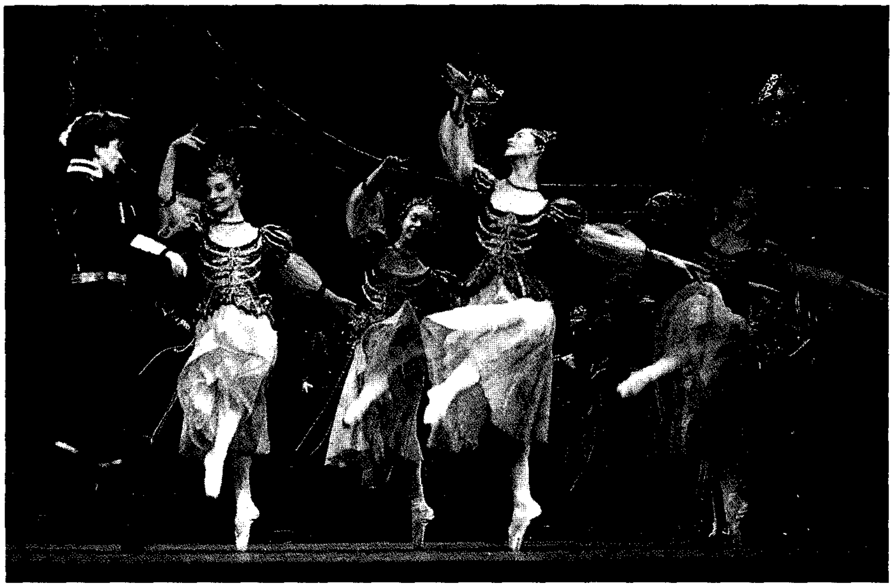
THE WAY THEY WERE

"…The Royal's phrasing, dynamics, a sense of the sweep of the dance, a sense of the *sense* of the dance, were pitifully absent…"



COSTUME BRAWL: Swan Lake, *here with Bruce Sansom as Prince Siegfried.*

LIKE PREGNANT WOMEN IN OTHER TIMES who cloistered themselves, feeling their condition unsuitable for public view, Britain's **Royal Ballet** has for eight years avoided the harsh scrutiny of the New York audience. Following the glorious Frederick Ashton–Margot Fonteyn decades, artistic and administrative misdirection gradually enfeebled the company. In 1986, Anthony Dowell, its last great danseur noble, began running the show, and reports followed that his tactics were revitalizing the troupe. Resurrection taking longer in the ballet world than in the celestial, it may be too soon to judge the results of Dowell's tenure, recently on display at the Met. But I suspect the present incarnation of the once-sublime ensemble won't qualify as the Second Coming.

Ashton's choreography gave the Royal the exquisite profile of its heyday. Men grow old, die; the *Zeitgeist* changes. The subtlety of Ashton's ballets, their scrupulous architecture and acute, fluent musicality, the filigreed quality of his steps and their parallel delicacy of sentiment—all appeared to be out of date.

Choreographic genius being scarce, the Royal found nothing to substitute for Ashton. Like most institutions that lose their true leader, it cast about ineffectually. At first, it was solidly behind Kenneth MacMillan's lavish sex-and-death melodramas; since, it has acquired assorted trivia.

MacMillan was represented here by *Manon* and *Winter Dreams,* an interminable, self-conscious gloss on *The Three Sisters.* Its main virtue is to further the company's commendable agenda of including senior dancers of various ages. Futile latter-day attempts to identify a worthy house choreographer were represented by David Bintley's *"Still Life" at the Penguin Café.* It, too, goes on at unbearable length, coupling trite attempts at humor with pieties about the rape of the environment.

One must allow for transatlantic differences in taste. Give the English balletgoer or his European cousin a good story with elaborate costumes and scenery, and he won't demand too much in the way of choreography. The American balletomane, by contrast, has been trained by Balanchine to favor the bare-bones production whose interest depends almost completely on movement.

There might be a meeting ground for these two schools of appreciation in the nineteenth-century storybook classics, where tales with poetic resonance, opulent visuals, and inventive choreography join forces. If only there weren't the fatal desire to rethink and refurbish them. Though less weird than a venerable opera jazzed up by Peter Sellars, Dowell's *Swan Lake* (1987), which opened the New York season, is discomfiting in the same way.

Yolanda Sonnabend's gaudy décor misguidedly shifts the scene from medieval Germany to *fin de siècle* Russia. This fantasy run riot obscures the purpose of the staging—to return to the "true," 1895 Maryinsky version. Recension was best achieved in Act IV, where Ivanov's text—a model of plangent lyricism—has been for the most part restored.

Not able to solve the case of the missing choreographer, Dowell boldly tackled the style problem affecting the company overall. The Ashtonian influence had degenerated into a manner of moving that was often sweetly pretty and miserly in scale. The dancers' *petit batterie,* once the world's finest, had lost its precision. Their épaulement—the contrappostal use of the upper body—looked fussy rather than sculptural. Their dancing had largely abandoned its organic relationship to music, while its soul-animating capacity disappeared with the discovery by the dance world and society at large that the soul was dispensable.

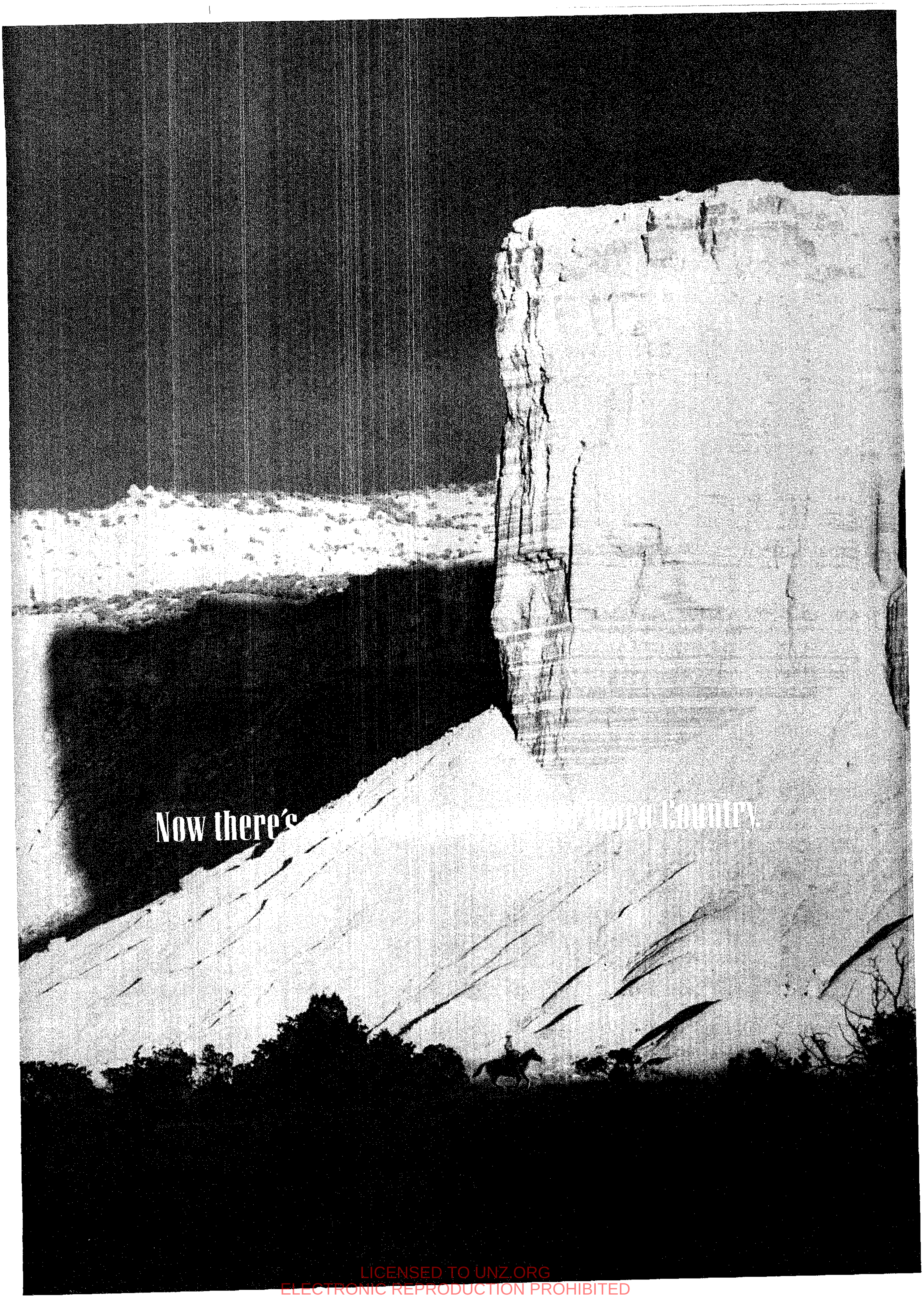
Dowell turned to the obvious—the lusty Russian style—and all but force-fed it to his company. Soviet instructors were imported and performers added to the roster as guests—one, the Bolshoi virtuoso Irek Mukhamedov, permanently.

What Dowell didn't contend with was the incompatibility of the Russian school with the English. So this season, we saw Royal dancers obediently aiming for—if not reliably attaining—bold assaults on space, rock-solid strength, and theatrical bravura while trying to hold on to the lyricism and tasteful reticence that have always been part of their charm.

Dutifulness was the operative word, the dancing broken down into discrete steps and forced poses. Phrasing, dynamics, a sense of the sweep of the dance, a sense of the *sense* of the dance—all were pitifully absent. Few people onstage appeared to have made decisions about how they were going to move, and why. The conspicuous result was vacuousness.

Trying to reconcile the debacle I saw onstage and my memories of the old Royal, I suddenly imagined an anteroom in paradise: Fonteyn, dark eyes glistening with regret, contemplating the company's present state; Ashton, beside her, patting her hand and saying, "There, there, my dear; nothing lasts, you know." ■

Photograph by Johan Elbers.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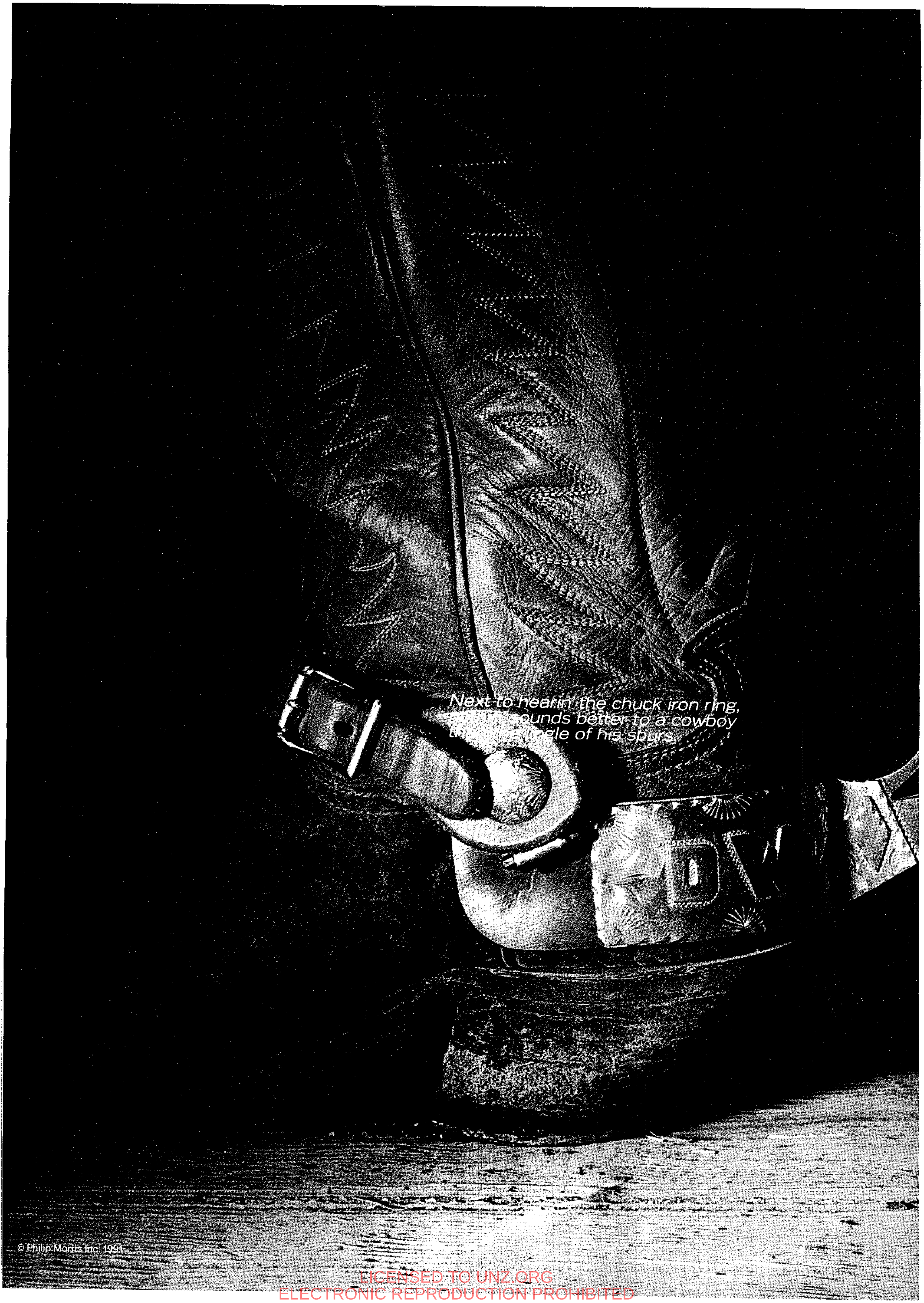
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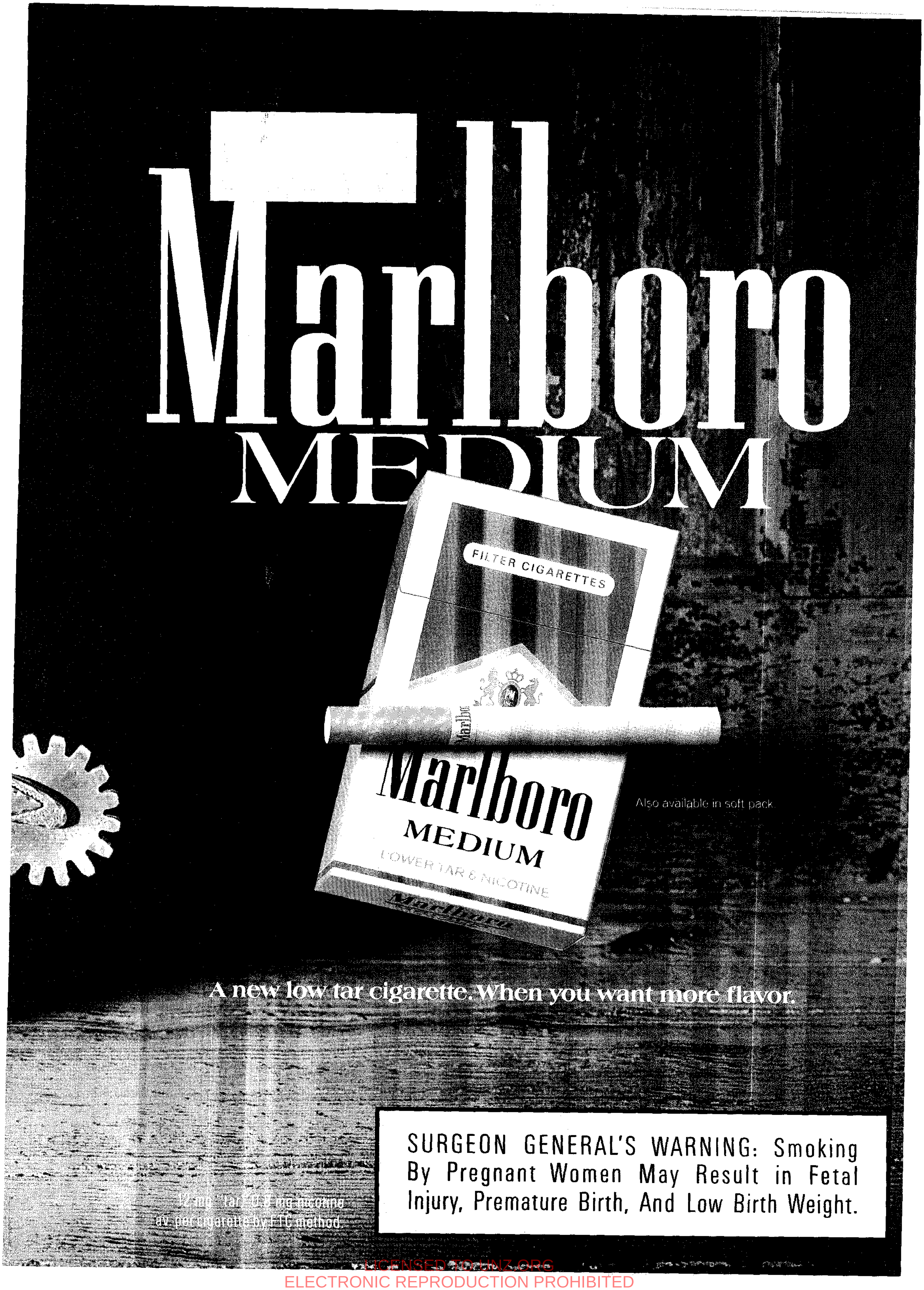
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PLAYING THE HEAVY

"... Barenboim's weighty approach to *The Marriage of Figaro* on Erato is a welcome alternative to the craze for Mozart Lite..."

SERIOUS BUSINESS: *Daniel Barenboim conducts the Chicago Symphony Orchestra.*

THE TIME MAY BE RIGHT FOR SOME FRESH perspectives on **Daniel Barenboim** and how he makes music. Barenboim, now 48, and his multiple talents as a pianist and conductor have been regarded with awe since childhood, but his recent years spent in France—as head of the mediocre Orchestre de Paris and central figure in a messy *scandale* over who should run the new Bastille Opera—seemed mostly debilitating and unproductive. All that is now behind him, and this fall, among other major career moves, Barenboim officially assumes Georg Solti's post as music director of the Chicago Symphony Orchestra. Heralding that significant appointment is the arrival of a varied assortment of recordings—old and new, sound-only compact discs and video laserdiscs.

Let's start with the latest records on the Erato label, which has already begun to document the conductor's work in Chicago. Astonishingly, the first release is not a big Mahler symphony or a glossy warhorse calculated to show off the man on the podium but a major new American work recorded live at its Chicago premiere last March: John Corigliano's First Symphony (45601-2). I do not recall Barenboim's ever involving himself in the music of a living composer, but perhaps he should do so more often—the performance is searing. But then, Corigliano's Symphony, written in response to the AIDS epidemic, is bound to elicit strong reactions from both musicians and audiences, a rare instance of a contemporary American score that is as expressively potent as it is compositionally sophisticated.

The second Erato disc offers more conventional fare, two familiar tone poems by Strauss: *Till Eulenspiegel* and *Ein Heldenleben* (45621-2). The choice has its own poetic logic, since these scores have strong associations with Chicago—the orchestra gave the first American performances of both in the 1890s, and Fritz Reiner's glowing Chicago recordings made in the 1950s remain classic statements. Compared with Reiner, Barenboim tends to present a rather portentous, even saturnine view of Strauss's ebullient musical fables, but the instrumental sheen and devil-may-care virtuosity of the playing are as irresistible now as they were 40 years ago.

Like most of today's prominent conductors, Barenboim enjoys an ongoing relationship with the Berlin Philharmonic, and among his current projects with that orchestra are recordings of the three operas Mozart wrote to Da Ponte texts, and *The Marriage of Figaro* is now at hand (45501-2). In many respects, Barenboim's weighty approach is a welcome alternative to the craze for Mozart Lite: thoughtfully and musicianly conceived, sumptuously played by a big orchestra, and sung full out by substantial voices. On the other hand, there is not much sense of the stage here, nor of a conductor eager to savor the opera's quicksilver theatrical gestures and compelling human drama.

A strong predilection for gravitas has been present in Barenboim's music-making for some time, and these somber Erato recordings do not indicate any dramatic change in direction. Some of the reasons for this might posssibly be in the background of the five videodiscs recently released by Teldec. Two were made some time ago: a mid-1960s documentary film focusing on Barenboim's first wife, cellist Jacqueline du Pré (46240-6), and their all-star dash through Schubert's *Trout* Quintet in 1969 with Itzhak Perlman, Pinchas Zukerman, and Zubin Mehta (46239-6).

These videos now have the patina of historic documents, poignantly recalling a brilliant instrumentalist and vibrantly communicative musical personality whose career was cut short by multiple sclerosis in 1973, when Du Pré was only 28. In 1967 she married Barenboim, and their professional collaborations shown here—as well as a marriage that looks frisky, to say the least—are summed up in this Schubert Quintet film—a raucous performance, perhaps, but bursting with youthful optimism and high-spirited energy, dominated by the irrepressibly bouncy, baby-faced Barenboim.

How differently he appears on his recent videos playing Beethoven's *Appassionata* and *Waldstein* Sonatas (46295-6) and several Mozart works. It's not so much the inroads of age, startling as they may be, as the darkened presence. Barenboim's musical intelligence has not dimmed, but what had once been a mercurial presence has become leaden as the pianist ponders the scores with the dour deliberation of a musician grown old before his time, laboriously searching for flashes of illumination. Performers as talented, complex, ambitious, and busy as Barenboim will always command interest, and this latest documentation of his activities no doubt has its fascinations. If one listener-viewer came away from it all mostly perplexed and disappointed, others can take hope in the future and the safe assumption that there is plenty more to come. ■

Photograph by Jim Steere.

SALES & BARGAINS

BY LEONORE FLEISCHER

TUXEDO JUNCTURE

CUSTOM-TAILORED SUITS, TUXEDOS, SPORT coats, and shirts are made at amazingly low cost here. One fitting is required, either in your home or office (Manhattan only) or at the store. Prices quoted are for single-breasted styles (for double-breasted, add $12.50). Price depends on choice of fabric; you have a choice of hundreds. For sizes to 50R or 50–54L, add 15 percent to the price; 56–60S, R, and L, add 20 percent; $575–$900 for suits, $400–$575 for sport jackets; $750 for wool-worsted tuxedos. Suits are delivered in 3 weeks. If they are made in Canada, with hand-finished touches and such fabrics as merino and Tasmanian wools, $750–$1,700, delivery in 6 weeks; cotton shirts, delivery in 4 weeks—your choice of collar styles, cuffs, flaps, epaulets, or pockets. A basic oxford starts at $57.50. Add $10 for sizes 18–18½, $12.50 for 19–21. You may have a free consultation at your home or office (Manhattan only) or at the store. Checks accepted; no credit cards; all sales final. *Fittings, Ltd., seventh floor, 47 W. 57th St. (935-2010); Mon.–Fri. 10 a.m.–4 p.m. or by appointment; 7/29–8/3.*

CAPTAINS COURRÈGES

A 13-HOUR SALE ON EXPENSIVE IMPORTED men's spring and summer contemporary fashions offers discounts as high as 80 percent. Men's suits and jackets in 38–44R include cotton suits by Vestium Officina, were $875, now $262.50; Courrèges Homme linen jackets, were $360, now $117; many beautiful shirts in S–XL are 80 percent off, such as washed-linen button-down shirts by Hartford, were $150, now $30; dress pants in sizes 28–38 are at half-price and include silk trousers by Courrèges Homme, were $180, now $90; outerwear includes Chevignon leather motorcycle jacket, was $540, now $162. Cash only; all sales final. *Detour, 425 W. Broadway, near Spring St. (219-2692); Thurs. 11 a.m.–12 a.m.; 8/1.*

MEASURE FOR MEASURE

CUSTOM-DESIGNED HOME ACCESSORIES AND furnishing fabrics are on sale at the three Richard's stores. The prices quoted below do not include fabric; measurements and installation are additional. Custom work includes balloon and Roman shades, were $16–$18 per square foot in labor, now $10; reupholstery, slipcovers, draperies, and bedspreads, now 30 percent off retail; Roc-Lon lining is free with drapery orders; upholstered furniture from Pearson Lane, Hickory Chair, and Heirloom, now 40 percent off manufacturer's suggested list; in-stock fabrics 40 percent off at the Madison Avenue and Greenwich stores. M.C., V.; checks accepted as deposits on custom work only; all sales final. *Richard's Interior Design, 1325 Madison Ave., near 93rd St. (831-9000); Mon.–Fri. 10 a.m.–6 p.m. and Sat. till 5 p.m.; 83 Greenwich Ave., Greenwich, Conn. (203-622-4300); Tues.–Sat. 9:30 a.m.–5:30 p.m.; 317 Grand St. (966-3606); Sun.–Fri. 9 a.m.–5 p.m.; through 8/31.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

TAKE THE FITNESS STAND

DURING AUGUST, A ONE-HOUR FITNESS ASsessment by Judith Scott, author of *Good-Bye to Bad Backs,* was $100, now $80; personal one-on-one workouts, were $70, now $56; classes in strength training, aerobics, and stretching for alignment are offered 7 days a week, were $55 for 5 classes, now $44; were $90 for 10 classes, now $72; were $170 for 20 classes, now $136; by appointment only. You must also make an appointment to observe a class or take one class before signing up. Checks accepted; no credit cards. *Judith Scott's the Works, 87 Fifth Ave., near 16th St., sixth floor (627-3309); through 8/31.*

PRIMA FACIAL

THROUGH SEPTEMBER, IF YOU SCHEDULE any three of the spa services at this salon, you'll get all three for half-price. For example, a deep-cleaning facial (usually $45), a hand treatment with a 45-min. manicure (usually $40), and a 1-hour foot treatment with pedicure (usually $50) are $67.50 for all three. Other options include a 1-hour acne or back facial (usually $65 each); a full leg wax (usually $40); and an aromatherapy facial (usually $65). An appointment is necessary; all treatments must be taken on the same day. A.E., M.C., V., checks accepted. *Diane Young Skin Care Center, 38 E. 57th St. (753-1200); Mon.–Fri. 10 a.m.–8 p.m. and Sat. 9 a.m.–5 p.m.; through 9/30.*

FRAMES FOR FIFTEEN MINUTES

GIVE YOUR WEEKEND HOSTESS SOMETHING from this crowded shop; everything is on sale. All one-of-a-kind antique items are 10 percent off; new items and reproductions of antiques are 20 percent off. For example, a nineteenth-century perfume bottle, was $745, now $670; Biedermeier brass candlesticks, were $285, now $256.50; reproduction bronze and enamel picture frames, were $45–$65, now $36–$52. Selected picture frames, bookends, decanters, and candlesticks are 50 percent off. A.E., M.C., V., checks accepted; exchanges possible. *Cabbages & Kings, Barbizon Hotel, 813 Lexington Ave., near 63rd St. (355-5513); Mon.–Sat. 10 a.m.–6 p.m.; through 8/31.*

ERRAND KNIGHTS

REPRESENTATIVES OF THE INTREPID NEW Yorker organize weddings and funerals, get your car fixed, wait for the phone man, stand in line for you at the passport office, and now will manage your house or apartment renovation—in short, all those pesky little chores that you either hate or have no time to do. The service works with individual clients or corporations. For the usual $200-a-year membership fee, you are entitled to 15 free referrals to the firm's exclusive sources and a biannual newsletter updating the firm's finds in New York. But for the month of August only, the yearly membership fee is $100. There is also an additional hourly fee for services rendered. For renovation management, the hourly fee is $100 per day; in August, the fee is just $50 per day. Also in August, the hourly rate for other services is discounted from $40 to $25; and, if you join in August, you get one hour of work free. For further information or to join, write or phone: *The Intrepid New Yorker, 1230 Park Ave., New York, N.Y. 10128 (212-534-5071); through 8/31.*

C'MON DOWN

EVERYTHING FOR YOUR BED IS ON SALE AT this Lower East Side store, including plenty of pillows: 10 percent goose-down and 90 percent goose-feather pillows, were $17.50, now $12.50; goose-down pillows, were $45, now $25; many irregular down and feather comforters, if perfect $60–$90, now $39 for any size; comforter sets include shams, comforter, and bed ruffle in twin, full, queen, and king, retail $60–$90, here $40–$70; light-, medium-, or heavyweight Italian merino-wool blankets, were $250–$400 for twin to king, now $100–$250. Mail and phone orders accepted. Disc., M.C., V., checks accepted; all sales final. *J. Schachter Corp., 85 Ludlow St. (212-533-1150 or 800-INTO BED). Sun.–Thurs. 9 a.m.–5 p.m. and Fri. till 3 p.m.; 8/1–9/6.* ■

A Complete Entertainment Guide for Seven Days Beginning

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THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—209 W. Houston St.** (727-8110). #1—7/31–13: *Weininger's Last Night*. #2—7/31–8/1: *The American Friend* (1977); *Dead Pigeon on Beethoven Street* (1972). 8/2–5: *Street of No Return* (1989); *Fuller at the Moviola* (1987). 8/6: *Steel Helmet* (1951); *Fixed Bayonets* (1951). #3—*White Dog*.

2. **ESSEX—Grand St. at Essex St.** (982-4455). *Terminator 2.*

3. **ANGELIKA FILM CENTER—18 W. Houston St.** (995-2000). #1—*Slacker*. #2—*Regarding Henry*. #3—*An Angel at My Table*. #4—*La Femme Nikita*. #5—*Trust*. #6—*The Dark Backward*.

4. **BLEECKER MOVIE HOUSE—144 Bleecker St. bet. La Guardia Pl. and Thompson St.** (777-9714). #1—*Archangel*. #2—*Poison*.

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Jungle Fever*. #2—*Mobsters*.

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). *The Rocketeer*.

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Terminator 2*. #2—*Robin Hood*. #3—Through 8/1: *City Slickers*. Opening 8/2: *Return to Blue Lagoon*.

8. **THEATRE 80—St. Marks Pl. bet. First and Second Aves.** (254-7400). 7/31: *The Fortune* (1975); *Carnal Knowledge* (1971). 8/1: *To Catch a Thief* (1955); *Wait Until Dark* (1967). 8/2–3: *Charade* (1963); *Arabesque* (1966). 8/4: *The Exterminating Angel* (1962); *That Obscure Object of Desire* (1977). 8/5: *Colonel Redl* (1985); *Veronika Voss* (1982). 8/6: *Charlie Chan's Meeting at Midnight* (1944); *Mr. Moto's Last Warning* (1939); *Mr. Wong Detective* (1938).

9. **LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St.** (982-0400). #1—*Boyz N the Hood*. #2—*Another You*. #3—*Life Stinks*. #4—*Thelma & Louise*. #5—*Life Stinks*. #6—*Boyz N the Hood*. Opening 8/2: *Body Parts*. #7—*Bill & Ted's Bogus Journey*.

10. **VILLAGE EAST—Second Ave. at 12th St.** (529-6799). #1—*V.I. Warshawski; The Miracle*. #2—*Straight Out of Brooklyn*. #3—*101 Dalmations*. #4—*Dark Obsession; Don Juan, My Love*. #5—*Ju Dou; Impromptu*.

11. **CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts.** (505-7320). *Tatie Danielle*. Opening 8/2: *Voyeur*.

12. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*The Naked Gun 2½*. #2—*Hot Shots*.

13. **CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave.** (924-3363). *Eating*.

14. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*My Father's Glory*. #2—*Truly, Madly, Deeply*. #3—*Comfort of Strangers*. #4—*Soapdish*.

14th–41st Streets

18. **LOEWS 19TH STREET EAST—Broadway at 19th St.** (260-8000). #1—*The Naked Gun 2½*. #2—*Terminator 2*. #3—*Regarding Henry*. #4—*The Naked Gun 2½*. #5—*Terminator 2*. #6—*Regarding Henry*.

19. **NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves.** (691-4744). #1—*Point Break*. #2—*Jungle Fever*. #3—*Bill & Ted's Bogus Journey*. #4—*Mobsters*. #5—*Mobsters*. #6—*Robin Hood*. #7—*Boyz N the Hood*. #8—*City Slickers*. #9—*Hot Shots*.

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Another You*. #2—*V.I. Warshawski*. #3—*The Rocketeer*. Opening 8/2: *Body Parts*.

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *101 Dalmations*.

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Mobsters*.

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*The Naked Gun 2½*. Opening 8/2: *Return to Blue Lagoon*. #2—*Regarding Henry*. #3—*Life Stinks*.

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Hot Shots*.

26. **MURRAY HILL CINEMAS—34th St. west of 3rd Ave.** (689-6548). #1—*V.I. Warshawski*. #2—*Thelma & Louise*. #3—*Bill & Ted's Bogus Journey*. #4—*Boyz N the Hood*.

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Jungle Fever.* #2—*Mobsters.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Boyz N the Hood.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Another You.* #2—Through 8/1: *Terminator 2.* Opening 8/2: *Hot Shots.* #3—*Terminator 2.* #4—*Terminator 2.* #5—*Robin Hood.* #6—*Point Break.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *V.I. Warshawski.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Life Stinks.* **EMBASSY 3—***The Naked Gun 2½.* Opening 8/2: *Return to Blue Lagoon.* **EMBASSY 4—***Bill & Ted's Bogus Journey; 101 Dalmations.*

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Thelma & Louise.* #2—*Straight Out of Brooklyn.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Regarding Henry.* #2—*Dutch.* #3—*Dying Young.* #4—*Madonna: Truth or Dare.* #5—*Jungle Fever.* #6—*Mobsters.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Regarding Henry.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *City Slickers.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Soapdish.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Trust.* #2—*Tatie Danielle.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*101 Dalmations.* #2—*V.I. Warshawski.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *The Naked Gun 2½.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Thelma & Louise.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). 7/30–31: *Rocky* (1976); *Rocky III* (1982). 8/1–3: *Psycho* (1960); *Psycho III* (1986). 8/4–5: *The Jolson Story* (1946); *Jolson Sings Again* (1949). 8/6–7: *Lethal Weapon* (1987); *Leathal Weapon 2* (1989).

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Hot Shots.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Backdraft.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *My Mother's Castle.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Problem Child 2.* Opening 8/2: *Body Parts.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Point Break.* #2—*Jungle Fever.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Robin Hood.* **CORONET—***Robin Hood.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Madonna: Truth or Dare.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *The Doctor.* **CINEMA II—***Boyz N the Hood.* **CINEMA THIRD AVE.—***Thelma & Louise.*

61st Street and Above, East Side

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*Mobsters.* #2—*Mobsters.* #3—*La Femme Nikita.* #4—*The Rocketeer.* #5—*Another You.* #6—*Hot Shots.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Terminator 2.* #2—*Terminator 2.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Bill & Ted's Bogus Journey.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*City Slickers.* Opening 8/2: *Return to Blue Lagoon.* #2—*Life Stinks.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *The Miracle.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Regarding Henry.*

65. UA EAST—First Ave. at 85th St. (249-5100). Through 8/1: *The Naked Gun 2½.* Opening 8/2: *Body Parts.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*V.I. Warshawski.* #2—*101 Dalmations.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Hot Shots.* #2—*Mobsters.*

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Soapdish.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Bill & Ted's Bogus Journey.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Everybody's Fine.* #2—*Europa, Europa.* #3—*A Paper Wedding.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Hot Shots.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Terminator 2.* Opening 8/2: *Return to Blue Lagoon.* #2—*Life Stinks.* #3—*City Slickers.* #4—*Regarding Henry.* #5—*Another You.* Opening 8/2: *Body Parts.* #6—*The Naked Gun 2½.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Mobsters.* #2—*Dutch; 101 Dalmations.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Boyz N the Hood.* #2—*V.I. Warshawski.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Terminator 2.* #2—*Boyz N the Hood.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. Through 8/11: **Leo McCarey: The King of Comedy.** 7/31: *The Awful Truth* (1937). 8/1: *Love Affair* (1939). 8/2: *My Favorite Wife* (1940). 8/3: *Once Upon a Honeymoon* (1942); *Going My Way* (1944). 8/4: *The Belles of St. Mary's* (1945); *Good Sam* (1948). 8/6: *Once Upon a Honeymoon* (1942).

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). **Naturemax Theater:** $5; senior citizens $3; children $2.50. Daily at 10:30, 11:30, 1:30, 3:30, and 4:30: *Beavers;* at 12:30 and 2:30: *Grand Canyon: The Hidden Secrets.* Both films will also be shown as double features on Fri. & Sat. at 6 and 7:30.

BROOKLYN CENTER CINEMA—Whitman Theatre, Nostrand Ave. and Ave. H, Brooklyn (Brooklyn College campus) (718-780-5295). $5; senior citizens, students, and children $4. 7/31, 8/2, 8/4: *Robin and Marion* (1976); *The Adventures of Robin Hood* (1938).

CATHEDRAL OF ST. JOHN THE DIVINE—Amsterdam Ave. at 112th St. (316-7563). $5. 7/31: *The Cat and the Canary* (1927), dir. Paul Leni.

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers $3; members $1.50. 7/30: *The Two Worlds of Angelita* (1982), dir. Jane Morrison; *Made in China* (1986), dir. Lisa Hsia. 8/6: *Painter's Painting* (1972), dir. Emile de Antonio; *Silence = Death* (1990), dir. Rosa Von Praunheim and Phil Zwickler.

FLOATING CINEMA SERIES—(800-834-3832) This year features a series of cartoons including classic Popeye, Little Lulu, and Looney Tune's *Sinkin' in the Bathtub* and *Honeymoon Hotel* as well as more modern animation shorts like *Creature Comforts.* All begin at 8:45. 8/2–4: **Alice Austin Park, Staten Island.**

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 7/31: *Les Disparus De Saint-Agil* (1938); *Goupi Mains-Rouges* (1943).

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6.50; members, senior citizens, and students $5. 7/31: *Shiro and Marilyn* (1988), introduced by the director Junichi Suzuki. 8/7: *Seven Days War* (1988), introduced by the director Hiroshi Sugawara.

MANHATTAN COMMUNITY FILM SERIES—45 East 81st St. bet. Park and Madison Aves. (369-6596). $4; $2 for children 12 and under. Shows are at 6 and 8:30 unless noted. 8/2: *Some Like It Hot* (1959).

MAXWELLS—1039 Washington St., Hoboken, N.J. (201-798-4064). $3–$5. All films at 8:30. 8/6, 7: "Tales From the Winnepeg Film Group": *We're Talking Vulva; Springtime in Greenland,* dir. John Paizs; *Rabbit Pie,* dir. Alan Kroeker; *The Milkman Cometh,* dir. Lorne Bailey; *The Obsession of Billy Botsky,* dir. John Paizs; *Two Men in Search of a Plot,* dir. John Kozak and Howard Carle.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art." "Saturday Evening Films." Tickets are available one hour before each screening at the Uris Center information desk. Through July and August Saturdays at 4 & 6:30: "A Series of Impressions: Early French Cinema." 8/1: *Bazille, the First Impressionist; Pissarro: At the Heart of Impressionism; Monet in London.* 8/2: *Claude Monet.* 8/3: *Memories of Monet; Films by the Lumiere Brothers; A Day in the Country.* 8/6: *The Art of Indonesia: Tales From the Shadow World; Borobudur.*

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: Through 8/18: "Fact/Fiction." New approaches to the documentary genre. Through 9/30: "Junction and Journey: Trains and Film." 8/1, 3: *Bhowani Junction* (1956); *Bad Day at Black Rock* (1955). 8/2, 4: *Flame Over India* (1959); *The Hero* (1966). 8/5, 6: *A Family (Where Spring Comes Late/Kazoku)* (1970); *Explosion on the Bullet Train* (1975).

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—1 E. 53rd St. (752-7684). $4.50; students $3.50; under 13 and senior citizens $2.50. Through 8/31: "A Salute to Monty Python." 7/30–8/10: "The Complete and Utter History of Britain."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Call for times unless indicated. 7/26–31: *Eating* (1990), dir. Henry Jaglom. 8/1: *Daughters of Darkness* (1971), with Delphine Seyrig. 8/2–7: *Truly, Madly, Deeply* (1990). 8/8: *Rouge* (1987), with Anita Mui.

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. Through 8/8: "Kino International." 7/30–31: *Sunrise* (1927); *Un Chien Andalou* (1928); *Pandora's Box* (1927). 8/1: *Odd Man Out* (1947), dir. Carol Reed. 8/2, 3: *The Seventh Seal* (1956), dir. Ingmar Bergman; *L'Avventura* (1959), dir. Michelangelo Antonioni. 8/4: *Teorema* (1968), dir. Pier Paolo Pasolini; *The Silence* (1963), dir. Ingmar Bergman. 8/6–7: *Wedding in Galilee* (1988), dir. Michel Khleifi; *Roderigo D.: No Future* (1989), dir. Victor Manuel Gaviria. 8/8: *Peeping Tom* (1959), dir. Michael Powell; *The Servant* (1963), dir. Joseph Losey. Through 8/25: "Mostly Busby: 50 Years of Choreography in Hollywood Musical." 7/31: *Babes in Arms* (1939), dir. Busby Berkeley; *Babes on Broadway* (1941), dir. Busby Berkeley. 8/1: *Night and Day* (1946), dir. Michael Curtiz; *Rhapsody in Blue*

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(1945), dir. Irving Rapper. 8/2–4: *It's Always Fair Weather* (1955), dir. Stanley Donen and Gene Kelly; *Seven Brides for Seven Brothers* (1954), dir. Stanley Donen. 8/6–7: *Flying Down to Rio* (1933), dir. Thornton Freeland; *Follow the Fleet* (1936), dir. Mark Sandrich.

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2, 7/27–9/7."Visions From South of the Border: Films From the Caribbean, Central, and South America" 8/3: *Sugar Cane Alley* (1983), dir. Euzhan Palcy.

SYMPHONY SPACE—Broadway at 95th St. (864-5400). $6; $25 for five films; $50 for all 14 events. 7/18–8/4: "Summer Foreign Film Festval." 7/31: *Throne of Blood* (1957); *Kagemusha* (1980). 8/1: *Tilai* (1990); *Yaaba* (1989). 8/2: *Pixote* (1981); *Kiss of the Spider Woman* (1985). 8/3: *1900* (1975, 1991). 8/4: *I Vitelloni* (1953); *8½* (1963).$10, general; $25, sponsors. 6/22 at 7, in conjunction with Gay Film Today, the New York premier of: *Tiny and Ruby: Hell Divin' Women*, (1988), dir. Greta Schiller and Andrea Weiss; at 9:15: *International Sweethearts of Rhythm: America's Hottest All-Girl Band,* (1986), also dir. Schiller and Weiss.

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series: Through 8/15 at 1 and 3 (weekends only): "Films and videos John Baldessari."

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Another You.* #2—*Terminator 2.* #3—*Boyz N the Hood; 101 Dalmations.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*101 Dalmations.* #2—*V.I. Warshawski.* #3—*Dutch.* #4—*The Naked Gun 2½.* #5—*Terminator 2.* #6—*Boyz N the Hood.* #7—*Mobsters.* #8—*Regarding Henry.* #9—*Bill & Ted's Bogus Journey; Hot Shots.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—Through 8/1: *City Slickers; Dutch.* Beg. 8/2: *Doc Hollywood.* #2—*Terminator 2.* #3—*Another You.* #4—Through 8/1: *Point Break.* Beg. 8/2: *Hot Shots.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Drop Dead Fred; Terminator 2.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Terminator 2.* #2—*The Naked Gun 2½.* #3—*Boyz N the Hood.* #4—*Another You.*

158. CONCOURSE PLAZA—E. 164th St. nr. Grand Concourse (588-8800). #1—*The Naked Gun 2½.* #2—*Point Break.* #3—*Terminator 2.* #4—*Problem Child 2; Terminator 2.* #5—*V.I. Warshawski.* #6—*Boyz N the Hood.* #7—*Boyz N the Hood; 101 Dalmations.* #8—*Mobsters.* #9—*Another You.* #10—*Dutch; Bill & Ted's Bogus Journey.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Robin Hood.* #2—*The Naked Gun 2½.* #3—*Boyz N the Hood.* #4—*Terminator 2.* #5—*Terminator 2.* #6—*101 Dalmations; Jungle Fever.* #7—*Problem Child 2.* #8—*Another You.* #9—*Boyz N the Hood; Dutch.* #10—*Mobsters.* #11—*Point Break.* #12—*Regarding Henry.* #13—*V.I. Warshawski.* #14—*Bill & Ted's Bogus Journey.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Problem Child 2; 101 Dalmations.* #2—*V.I. Warshawski.* #3—*Another You.* #4—*Dutch; Robin Hood.* #5—*Bill & Ted's Bogus Journey.* #6—*The Naked Gun 2½.* #7—*City Slickers.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Regarding Henry.* #2—*Terminator 2.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*V.I. Warshawski.* #2—*Terminator 2.* #3—*Bill & Ted's Bogus Journey; 101 Dalmations.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Life Stinks.* #2—*V.I. Warshawski.* #3—*Hot Shots.* #4—*101 Dalmations; Thelma & Louise.* #5—*Mobsters.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Terminator 2.* #2—*Another You.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Mobsters.* #2—*Terminator 2.* #3—*Regarding Henry.* #4—*Life Stinks; Point Break.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Terminator 2.* #2—*Boyz N the Hood.* #3—*Mobsters.* #4—*Another You.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Robin Hood.* #2—*Life Stinks.* #3—*Problem Child 2.* #4—*Jungle Fever.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Terminator 2.* #2—*Mobsters.* #3—*Hot Shots.* #4—*Dutch; Bill & Ted's Bogus Journey.* #5—*Boyz N the Hood.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*The Naked Gun 2½.* #2—*Regarding Henry.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Naked Gun 2½.* #2—*V.I. Warshawski.* #3—*Regarding Henry.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Terminator 2.* #2—*Life Stinks.* #3—Through 8/1: *Point Break.* Beg. 8/2: *Hot Shots.* #4—Through 8/1: *Bill & Ted's Bogus Journey.* Beg. 8/2: *Doc Hollywood.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Terminator 2.* #2—*Boyz N the Hood.* #3—*Another You.* #4—*Problem Child 2; 101 Dalmations.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Another You.* #2—*Regarding Henry.* #3—*Mobsters.* #4—*Terminator 2.* #5—*The Naked Gun 2½.* #6—Through 8/1: *Bill & Ted's Bogus Journey; Dutch.* Beg. 8/2: *Hot Shots.* #7—Through 8/1: *Point Break.* Beg. 8/2: *The Doctor.* #8—Through 8/1: *City Slickers.* Beg. 8/2: *Return to Blue Lagoon.* #9—Through 8/1: *Robin Hood.* Beg. 8/2: *Doc Hollywood.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—Through 8/1: *V.I. Warshawski.* Beg. 8/2: *Body Parts.* #2—*Another You.* #3—*Boyz N the Hood.* #4—*Mobsters.* #5—*Terminator 2.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*V.I. Warshawski.* #2—Through 8/1: *Boyz N the Hood; Dutch.* Beg. 8/2: *Doc Hollywood.* #3—*Mobsters.* #4—*Terminator 2.* #5—*The Naked Gun 2½.* #6—Through 8/1: *Point Break.* Beg. 8/2: *Hot Shots.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*101 Dalmations.* #2—*Robin Hood.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Life Stinks.* #2—*Regarding Henry.* #3—Through 8/1: *Point Break.* Beg. 8/2: *Hot Shots.* #4—Through 8/1: *City Slickers.* Beg. 8/2: *Return to Blue Lagoon.*

303. CORONA—PLAZA—(639-7722). #1—*Terminator 2.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Mobsters.* #2—*Terminator 2.* #3—*Regarding Henry.* #4—Through 8/1: *City Slickers; Dutch.* Beg. 8/2: *Return to Blue Lagoon.* #5—*Bill & Ted's Bogus Journey.* #6—*The Naked Gun 2½.* #7—Through 8/1: *Point Break.* Beg. 8/2: *Hot Shots.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Life Stinks.* #2—*The Naked Gun 2½.* #3—*Bill & Ted's Bogus Journey.* #4—*V.I. Warshawski.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Regarding Henry; 101 Dalmations.* #2—*The Naked Gun 2½.* #3—*Thelma & Louise.* #4—*Robin Hood.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Terminator 2.* #2—*Another You.* #3—Through 8/1: *The Naked Gun 2½.* Beg. 8/2: *Body Parts.* #4—Through 8/1: *Boyz N the Hood; Dutch.* Beg. 8/2: *Doc Hollywood.*

308. FLUSHING—UTOPIA—(454-2323). #1—*V.I. Warshawski.* #2—*Regarding Henry.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Soapdish; 101 Dalmations.* #2—*Backdraft; 101 Dalmations.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 8/1: *Problem Child 2; Boyz N the Hood.* Beg. 8/2: *Return to Blue Lagoon.* #2—*Boyz N the Hood.* #3—Through 8/1: *Robin Hood.* Beg. 8/2: *The Doctor.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Mobsters.* #2—*Point Break.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Regarding Henry.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Terminator 2.* #2—*Another You.* #3—Through 8/1: *City Slickers.* Beg. 8/2: *Doc Hollywood.* #4—Through 8/1: *Terminator 2; Dutch.* Beg. 8/2: *Hot Shots.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Boyz N the Hood.* #2—*Bill & Ted's Bogus Journey.* #3—*V.I. Warshawski.* #4—*Point Break.* #5—*Another You.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Hot Shots.* #2—*City Slickers.* #3—*The Naked Gun 2½.* #4—*Mobsters.* #5—*Terminator 2.* #6—*Regarding Henry.* #7—*Terminator 2.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—Through 8/1: *The Naked Gun 2½.* Beg. 8/2: *Body Parts.* #2—Through 8/1: *Dutch.* Beg. 8/2: *V.I. Warshawski.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Mobsters.* #2—*Another You.* #3—*Terminator 2.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Terminator 2.* #2—Through 8/1: *Bill & Ted's Bogus Journey; Dutch.* Beg. 8/2: *Return to Blue Lagoon.* #3—Through 8/1: *The Naked Gun 2½.* Beg. 8/2: *Body Parts.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Life Stinks.* #2—*Mobsters.* #3—*Regarding Henry.* #4—*Another You.* #5—Through 8/1: *101 Dalmations; Robin Hood.* Beg. 8/2: *Doc Hollywood.* #6—*V.I. Warshawski.* #7—Through 8/1: *Point Break.* Beg. 8/2: *Hot Shots.*

320. REGO PARK—DRAKE—(457-4002). *Thelma & Louise.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*City Slickers.* #2—*The Rocketeer.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Terminator 2.* #2—*City Slickers.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Mobsters.* #2—*Dutch; V.I. Warshawski.*

401. NEW DORP—HYLAN—(351-6601). #1—*The Naked Gun 2½; 101 Dalmations.* #2—*Hot Shots.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Mobsters.* #2—*Life Stinks.* #3—*Another You.* #4—Through 8/1: *Bill & Ted's Bogus Journey.* Beg. 8/2: *The Doctor.* #5—*Regarding Henry.* #6—*Terminator 2.* #7—Through 8/1: *Point Break.* Beg. 8/2: *Hot Shots.* #8—Through 8/1: *The Naked Gun 2½.* Beg. 8/2: *Body Parts.* #9—Through 8/1: *City Slickers; Dutch.* Beg. 8/2: *Return to Blue Lagoon.* #10—Through 8/1: *Robin Hood.* Beg. 8/2: *Doc Hollywood.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Terminator 2.* #2—*V.I. Warshawski.*

501. BELLMORE—MOVIES—(783-7200). *101 Dalmations; City Slickers.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Mobsters.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Mobsters.* #2—*Robin Hood.* #3—*Point Break.* #4—Through 8/1: *Boyz N the Hood.* Beg. 8/2: *Hot Shots.* #5—*City Slickers.* #6—Through 8/1: *Dutch; Problem Child 2.* Beg. 8/2: *Doc Hollywood.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Another You.* #2—*Hot Shots.* #3—*V.I. Warshawski.* #4—*Terminator 2.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Terminator 2.* #2—*Another You.* #3—*Bill & Ted's Bogus Journey.* #4—*The Naked Gun 2½.* #5—*Robin Hood.* #6—*Terminator 2; 101 Dalmations.* #7—*City Slickers.* #8—*Regarding Henry.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Robin Hood.* #2—*Point Break.* #3—*The Naked Gun 2½.* #4—*Terminator 2.* #5—*Mobsters.* #6—*City Slickers.*

507. GREAT NECK—SQUIRE—(466-2020). #1—Through 8/1: *Point Break.* Beg. 8/2: *Doc Hollywood.* #2—

Through 8/1: *Boyz N the Hood.* Beg. 8/2: *Body Parts.* #3—*Another You.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*The Naked Gun 2½.* #2—*V.I. Warshawski.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*V.I. Warshawski.* #2—*The Naked Gun 2½.* #3—*Boyz N the Hood.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*The Rocketeer; 101 Dalmations.* #2—*Soapdish; Thelma & Louise.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Terminator 2.* #2—*Life Stinks.* #3—*The Naked Gun 2½.* #4—*V.I. Warshawski.* #5—*Bill & Ted's Bogus Journey.* #6—*Regarding Henry.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Bill & Ted's Bogus Journey.* #2—*101 Dalmations; City Slickers.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Another You.* #2—*Terminator 2.* #3—*Bill & Ted's Bogus Journey; Dutch.* #4—*V.I. Warshawski.* #5—Through 8/1: *The Naked Gun 2½.* Beg. 8/2: *Body Parts.* #6—Through 8/1: *Point Break. Hot Shots.*

515. MALVERNE—TWIN—(599-6966). #1—*Problem Child 2; Thelma & Louise.* #2—*The Rocketeer; Backdraft.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Terminator 2.* #2—*Regarding Henry.* #3—Through 8/1: *The Naked Gun 2½.* Beg. 8/2: *Hot Shots.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Another You.* #2—Through 8/1: *101 Dalmations; Dutch.* Beg. 8/2: *Hot Shots.* #3—*Regarding Henry.* #4—*Bill & Ted's Bogus Journey.* #5—Through 8/1: *The Naked Gun 2½.* Beg. 8/2: *Body Parts.* #6—*Terminator 2.* #7—*Life Stinks.* #8—Through 8/1: *City Slickers.* Beg. 8/2: *Return to Blue Lagoon.* #9—Through 8/1: *Robin Hood.* Beg. 8/2: *Doc Hollywood.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Regarding Henry.* #2—*Mobsters.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*101 Dalmation; Bill & Ted's Bogus Journey.* #2—*City Slickers.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*The Rocketeer; Thelma & Louise.* #2—*Problem Child 2; Boyz N the Hood.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Point Break.* #2—*Soapdish.* #3—*Boyz N the Hood.* #4—*Life Stinks.* #5—*The Rocketeer; Jungle Fever.* #6—*Mobsters.* #7—*Robin Hood.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*City Slickers.* #2—*Another You.* #3—*Thelma & Louise.* #4—*101 Dalmations; Dutch.* #5—*Bill & Ted's Bogus Journey.* #6—*V.I. Warshawski.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Regarding Henry.* #2—*101 Dalmations.* #3—*City Slickers.* #4—*Robin Hood.* #5—*Mobsters.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Soapdish.* #2—*Life Stinks.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Life Stinks.* #2—*101 Dalmations; Thelma & Louise.*

527. SYOSSET—SYOSSET—(921-5810). #1—*City Slickers.* #2—Through 8/1: *Soapdish; Dutch.* Beg. 8/2: *Hot Shots.* #3—Through 8/1: *Robin Hood.* Beg. 8/2: *Doc Hollywood.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Terminator 2.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Terminator 2.* #2—*Terminator 2.* #3—*Jungle Fever.* #4—*101 Dalmations.* #5—*The Naked Gun 2½.* #6—*V.I. Warshawski.* #7—*Boyz N the Hood; Dutch.* #8—*Point Break.* #9—*Mobsters.* #10—*Problem Child 2.* #11—*Bill & Ted's Bogus Journey.* #12—*Boyz N the Hood.* #13—*Another You.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 8/1: *Mobsters.* Beg. 8/2: *Body Parts.* #2—*Terminator 2.* #3—Through 8/1: *Another You.* Beg. 8/2: *Hot Shots.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Thelma & Louise.* #2—*Backdraft; The Rocketeer.* #3—*Regarding Henry.* #4—*Life Stinks.* #5—*City Slickers.* #6—*Robin Hood.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Europa, Europa.* #2—*Everybody's Fine.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*City Slickers.* #2—Through 8/1: *Problem Child 2; Dutch.* Beg. 8/2: *Hot Shots.* #3—*Terminator 2.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Mobsters.* #2—*Regarding Henry.* #3—*Bill & Ted's Bogus Journey.* #4—*V.I. Warshawski; 101 Dalmations.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Robin Hood.* #2—*The Naked Gun 2½.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Terminator 2.* #2—*City Slickers.* #3—*Another You.* #4—*Dutch; Boyz N the Hood.* #5—*Terminator 2.* #6—*The Rocketeer; 101 Dalmations.* #7—*Robin Hood.* #8—*Regarding Henry.* #9—*The Naked Gun 2½.* #10—*V.I. Warshawski.* #11—*Point Break; Bill & Ted's Bogus Journey.* #12—*Mobsters; Life Stinks.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Robin Hood.* #2—*Mobsters.* #3—*City Slickers.* #4—*Life Stinks.* #5—*Bill & Ted's Bogus Journey.* #6—*Another You.* #7—*Boyz N the Hood.* #8—*The Rocketeer; Dutch.* #9—*Terminator 2; Point Break.* #10—*101 Dalmations; Terminator 2.* #11—*The Naked Gun 2½; V.I. Warshawski.* #12—*Regarding Henry; Bill & Ted's Bogus Journey.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Terminator 2.* #2—*Another You.* #3—*Life Stinks.* #4—*Mobsters.* #5—*City Slickers; Boyz N the Hood.* #6—*Regarding Henry.* #7—Through 8/1: *Bill & Ted's Bogus Journey; Dutch.* Beg. 8/2: *Hot Shots.* #8—*V.I. Warshawski.* #9—Through 8/1: *The Naked Gun 2½.* Beg. 8/2: *Body Parts.* #10—Through 8/1: *Robin Hood.* Beg. 8/2: *Doc Hollywood.*

611. CORAM—PINE—(698-6442). #1—*V.I. Warshawski.* #2—*Mobsters.* #3—*Terminator 2; 101 Dalmations.* #4—*Hot Shots.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*City Slickers.* #2—Through 8/1: *Robin Hood.* Beg. 8/2: *Doc Hollywood.* #3—*Terminator 2.* #4—Through 8/1: *Life Stinks.* Beg. 8/2: *The Doctor.* #5—*Regarding Henry.*

613. ELWOOD—ELWOOD—(499-7800). #1—*V.I. Warshawski.* #2—*The Naked Gun 2½.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Robin Hood.* #2—*City Slickers.* #3—*Hot Shots.* #4—*Life Stinks.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Regarding Henry.*

618. ISLIP—ISLIP—(581-5200). #1—*Mobsters.* #2—*Point Break.* #3—*Hot Shots.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*City Slickers.* #2—*Mobsters.* #3—*Robin Hood.* #4—*Dutch; 101 Dalmations.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 8/1: *Wild Hearts Can't Be Broken; Backdraft.* Beg. 8/2: *What About Bob?*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*City Slickers.* #2—*Bill & Ted's Bogus Journey.* #3—*101 Dalmations; Dutch.* #4—*Terminator 2.* #5—*Mobsters.* #6—*Hot Shots.* #7—*The Naked Gun 2½.* #8—*Robin Hood.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 8/1: *Wild Hearts Can't Be Broken; Backdraft.* Beg. 8/2: *What About Bob?*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—Through 8/1: *101 Dalmations.* Beg. 8/2: *Hot Shots.* #2—*Another You.* #3—*City Slickers.* #4—Through 8/1: *The Naked Gun 2½. Body Parts.* #5—*Robin Hood.* #6—Through 8/1: *Boyz N the Hood; Dutch.* Beg. 8/2: *Return to Blue Lagoon.* #7—*V.I. Warshawski.* #8—*Regarding Henry.* #9—Through 8/1: *Point Break.* Beg. 8/2: *Doc Hollywood.* #10—*Life Stinks.* #11—*Bill & Ted's Bogus Journey.* #12—*Mobsters.* #13—*Terminator 2.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*101 Dalmations.* #2—*Thelma & Louise; City Slickers.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Everybody's Fine.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*V.I. Warshawski.* #2—*Another You.* #3—*The Naked Gun 2½.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 8/1: *Wild Hearts Can't Be Broken; Backdraft.* Beg. 8/2: *What About Bob?*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—Through 8/1: *Dutch; Bill & Ted's Bogus Journey.* #2—*Mobsters.* #3—Through 8/1: *The Naked Gun 2½.* Beg. 8/2: *Body Parts.* #4—Through 8/1: *Point Break.* Beg. 8/2: *Hot Shots.* #5—Through 8/1: *Boyz N the Hood.* Beg. 8/2: *Return to Blue Lagoon.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Regarding Henry.* #2—*V.I. Warshawski.* #3—*Terminator 2.*

636. WEST ISLIP—TWIN—(669-2626). #1—*101 Dalmations.* #2—*V.I. Warshawski; Bill & Ted's Bogus Journey.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Life Stinks.* #2—*Regarding Henry.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Terminator 2.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Regarding Henry.* #2—*Hot Shots.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Regarding Henry.* #2—*Bill & Ted's Bogus Journey.* #3—*City Slickers.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*The Naked Gun 2½.* #2—*City Slickers.*

704. HARRISON—CINEMA—(835-9800). *Regarding Henry.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Terminator 2.* #2—*Hot Shots.* #3—*Bill & Ted's Bogus Journey.* #4—*Regarding Henry.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Boyz N the Hood.* #2—*Boyz N the Hood; Bill & Ted's Bogus Journey.* #3—*Dutch; 101 Dalmation.* #4—*City Slickers.* #5—*Robin Hood.* #6—*The Naked Gun 2½.* #7—*Terminator 2.* #8—*Point Break.* #9—*Regarding Henry.* #10—*Mobsters.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Hot Shots.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Terminator 2.* #2—Through 8/1: *The Naked Gun 2½.* Beg. 8/2: *Doc Hollywood.* #3—*Another You.* #4—*Dutch; City Slickers.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*V.I. Warshawski.* #2—*Mobsters; The Naked Gun 2½.* #3—*The Rocketeer; Dutch.* #4—*Hot Shots.* #5—*101 Dalmations; Thelma & Louise.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Terminator 2.* #2—*101 Dalmations; Bill & Ted's Bogus Journey.* #3—*Life Stinks.* #4—*Hot Shots.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Regarding Henry.* #2—*The Naked Gun 2½.* #3—*Dutch.* #4—*V.I. Warshawski; Thelma & Louise.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Problem Child 2.*

718. RYE—RYE RIDGE—(939-8177). #1—*Mobsters; 101 Dalmations.* #2—*Thelma & Louise.*

719. SCARSDALE—FINE ARTS—(723-6699). *Europa, Europa.*

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722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*101 Dalmations; Life Stinks.* #2—*Thelma & Louise.* #3—*Dutch.* #4—*Another You; V.I. Warshawski.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Terminator 2.* #2—*Mobsters.* #3—*The Naked Gun 2½.* #4—*Hot Shots.* #5—Through 8/1: *Point Break.* Beg. 8/2: *Body Parts.* #6—Through 8/1: *Robin Hood.* Beg. 8/2: *Doc Hollywood.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Terminator 2.* #2—*Life Stinks.* #3—*Robin Hood.* #4—*Mobsters.* #5—*Point Break.* #6—*Bill & Ted's Bogus Journey.* #7—*101 Dalmations; City Slickers.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Mobsters.* #2—*Backdraft.* #3—*Life Stinks.* #4—*101 Dalmations; Thelma & Louise.* #5—*Bill & Ted's Bogus Journey.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*Mobsters.* #2—*The Naked Gun 2½.* #3—*Terminator 2.* #4—*Bill & Ted's Bogus Journey.* #5—*City Slickers; Regarding Henry.* #6—*101 Dalmations.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—Through 8/1: *Robin Hood.* Beg. 8/2: *Doc Hollywood.* #2—*Hot Shots.*

757. NYACK—CINEMA EAST—(358-6631). *Mobsters.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Hot Shots.* #2—*Bill & Ted's Bogus Journey; 101 Dalmations.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *V.I. Warshawski.*

764. LAFAYETTE—(357-6030). *Robin Hood.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Bill & Ted's Bogus Journey.* #2—*Mobsters.*

801. DANBURY CINE—(743-2200). #1—*Regarding Henry.* #2—*Robin Hood.* #3—*Life Stinks; Dutch.*

802. DANBURY—CINEMA—(748-2923). #1—*V.I. Warshawski.* #2—*101 Dalmations; City Slickers.*

803. DANBURY—PALACE—(748-7496). #1—*Terminator 2.* #2—*The Naked Gun 2½.* #3—*Hot Shots.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Terminator 2.* #2—*Life Stinks.*

807. GREENWICH—CINEMA—(869-6030). #1—*Mobsters.* #2—*Bill & Ted's Bogus Journey.*

808. GREENWICH—PLAZA—(869-4030). #1—*Regarding Henry.* #2—*Life Stinks.* #3—*Robin Hood.*

809. NEW CANAAN—PLAYHOUSE—(966-0600).#1—*Regarding Henry.* #2—Through 8/1: *Robin Hood.* Beg. 8/2: *Hot Shots.*

810. NORWALK—CINEMA—(838-4504). #1—*Mobsters.* #2—*Terminator 2.*

813. SOUTH NORWALK—SONO—(866-9202). 7/30–8/4: *Spartacus* (1960). 8/2–5: *Truly, Madly, Deeply* (1991); *Silence of the Lambs* (1990). 8/6–8: *Journey of Hope* (1990).

815. STAMFORD—AVON—(324-9205). #1—*Hot Shots.* #2—*Boyz N the Hood; Dutch.*

816. STAMFORD—CINEMA—(324-3100). #1—*Another You.* #2—*Terminator 2.* #3—*The Naked Gun 2½.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*City Slickers; 101 Dalmations.* #2—*V.I. Warshawski.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—Through 8/1: *Robin Hood; 101 Dalmations. Body Parts.* #2—*Terminator 2.* #3—Through 8/1: *The Naked Gun 2½.* Beg. 8/2: *Doc Hollywood.* #4—Through 8/1: *Point Break.* Beg. 8/2: *Hot Shots.* #5—Through 8/1: *Bill & Ted's Bogus Journey; Dutch.* Beg. 8/2: *Bill & Ted's Bogus Journey; 101 Dalmations.* #6—*Mobsters.*

819. TRUMBULL—CINEMA—(374-0462). #1—*The Naked Gun 2½.* #2—*Terminator 2.* #3—*Robin Hood.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Bill & Ted's Bogus Journey.* #2—*Regarding Henry.* #3—*City Slickers.* #4—*Robin Hood.*

821. WESTPORT—POST—(227-0500). *The Naked Gun 2½.*

822. WILTON—CINEMA—(762-5678). *Boyz N the Hood; 101 Dalmations.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Terminator 2.* #2—*Bill & Ted's Bogus Journey.* #3—*Mobsters.* #4—*The Naked Gun 2½.* #5—*Point Break; Problem Child 2.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Regarding Henry.* #2—*The Naked Gun 2½.* #3—*Point Break.* #4—*Terminator 2.* #5—*Boyz N the Hood.* #6—*Hot Shots.* #7—*Another You.* #8—*Mobsters.* #9—*Bill & Ted's Bogus Journey.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Bill & Ted's Bogus Journey.* #2—*Life Stinks.* #3—*101 Dalmations.* #4—*Mobsters.* #5—*Regarding Henry.* #6—*Point Break.* #7—*Boyz N the Hood.* #8—*Another You.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Terminator 2.* #2—*City Slickers.* #3—*Robin Hood.* #4—*The Naked Gun 2½.* #5—*V.I. Warshawski.* #6—*Terminator 2.*

907. WEST NEW YORK—MAYFAIR—(865-2010). *The Naked Gun 2½; Perfect Weapon.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Thelma & Louise; The Rocketeer; Backdraft; Dying Young.* #2—*Don't Tell Mom the Babysitter's Dead; Problem Child 2.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Another You.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Terminator 2.* #2—*Jungle Fever.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Regarding Henry.* #2—*Bill & Ted's Bogus Journey.* #3—*101 Dalmations.* #4—*Hot Shots.* #5—*The Naked Gun 2½; Point Break.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Mobsters.* #2—*Dutch.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Mobsters.* #2—*Life Stinks.* #3—*V.I. Warshawski.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Thelma & Louise.* #2—*Boyz N the Hood.* #3—*101 Dalmations; Bill & Ted's Bogus Journey.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Terminator 2.* #2—*Dutch; City Slickers.* #3—*Another You.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Terminator 2.* #2—*Regarding Henry.* #3—*Robin Hood.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *101 Dalmations; Thelma & Louise.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Mobsters.* #2—*Life Stinks.*

932. ELIZABETH—ELMORA—(352-3483). *Problem Child 2; Soapdish.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Terminator 2.* #2—*Mobsters.* #3—*V.I. Warshawski.* #4—*101 Dalmations.* #5—*Bill & Ted's Bogus Journey; Point Break.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*V.I. Warshawski.* #2—*Another You.* #3—*City Slickers; 101 Dalmations.* #4—*Bill & Ted's Bogus Journey.* #5—*The Naked Gun 2½.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Europa, Europa.*

936. UNION—UNION—(686-4373). #1—*Regarding Henry.* #2—*City Slickers.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Terminator 2.* #2—Through 8/1: *The Naked Gun 2½.* Beg. 8/2: *Hot Shots.* #3—Through 8/1: *City Slickers.* Beg. 8/2: *Return to Blue Lagoon.*

938. WESTFIELD—TWIN—(654-4720). #1—*What About Bob?* #2—*Bill & Ted's Bogus Journey; 101 Dalmations.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Mobsters.* #2—*Dutch.* #3—*101 Dalmations.* #4—*Terminator 2; The Naked Gun 2½.* #5—*Hot Shots.*

951. CLOSTER—CLOSTER—(768-8800). *Bill & Ted's Bogus Journey.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Terminator 2.* #2—*V.I. Warshawski.* #3—*Bill & Ted's Bogus Journey.* #4—*The Naked Gun 2½.*

953. EMERSON—QUAD—(261-1000). #1—*Mobsters.* #2—*Thelma & Louise.* #3—*The Naked Gun 2½.* #4—*101 Dalmations; Regarding Henry.*

956. FORT LEE—LINWOOD—(944-6900). #1—Through 8/1: *City Slickers; Dutch. Doc Hollywood.* #2—*Hot Shots.*

958. OAKLAND—TWIN—(337-4478). #1—*Terminator 2.* #2—*Bill & Ted's Bogus Journey.*

960. PARAMUS—BERGEN MALL—(845-4449). *Dutch; 101 Dalmations.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Mobsters.* #2—*Another You.* #3—*Bill & Ted's Bogus Journey.* #4—*Robin Hood.* #5—*The Naked Gun 2½.* #6—*Terminator 2.* #7—*City Slickers.* #8—*Hot Shots.* #9—*Mobsters.* #10—*Regarding Henry.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Point Break.* #2—*V.I. Warshawski.* #3—*Boyz N the Hood.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*V.I. Warshawski.* #2—*Mobsters.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Mobsters.* #2—*Terminator 2.* #3—*Boyz N the Hood; 101 Dalmations.* #4—*Point Break.* #5—*Bill & Ted's Bogus Journey.* #6—*Life Stinks.* #7—*Robin Hood.* #8—*The Naked Gun 2½.* #9—*V.I. Warshawski.* #10—*Regarding Henry.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*City Slickers.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Regarding Henry.* #2—*City Slickers.* #3—*The Naked Gun 2½.* #4—*Hot Shots.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*101 Dalmations; Bill & Ted's Bogus Journey.* #2—*V.I. Warshawski.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Boyz N the Hood; Life Stinks.* #2—*V.I. Warshawski.* #3—*101 Dalmations.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*V.I. Warshawski.* #2—*Life Stinks.* #3—*Regarding Henry.* #4—*City Slickers.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Life Stinks.* #2—*Bill & Ted's Bogus Journey.* #3—*V.I. Warshawski.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Terminator 2.* #2—*Hot Shots.* #3—Through 8/1: *City Slickers.* Beg. 8/2: *Return to Blue Lagoon.* #4—Through 8/1: *Robin Hood; Dutch.* Beg. 8/2: *Doc Hollywood.*

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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

AN ANGEL AT MY TABLE—(2 hr. 38 min.; 1991) Jane Campion has made a dry and plain movie from the rapturously lyrical autobiography of the New Zealand writer Janet Frame. The astringency of Campion's visual palette is nevertheless pleasing, and Kerry Fox, a large actress with a thatch of unmanageable red hair, plays the morbidly shy Janet with a streak of vagrant sensuality. Campion revels in the joke that this awkward, unprepossessing woman, diagnosed as a schizophrenic and subjected to electroshock therapy, could emerge as a major writer, but she emphasizes the shyness so much that we never see the aggressive intelligence, the sensibility, the taste—whatever it was that made Frame a writer. Campion appears to love victimization more than art. (5/27/91) R. **3**

ANOTHER YOU—(1 hr. 35 min.; 1991) Richard Pryor and Gene Wilder team up a fourth time, this time as a con man and his charge, a recently released mental patient. Directed by Maurice Phillips. R. **9, 20, 33, 59, 85, 150, 155, 157, 158, 160, 200, 208, 211, 218, 219, 222, 307, 313, 314, 317, 319, 406, 504, 505, 507, 514, 517, 523, 530, 532, 606, 608, 610, 625, 631, 708, 722, 816, 902, 904, 910, 920, 934, 961**

ARCHANGEL—(1 hr. 30 min.; 1991) Guy Maddin directs a twisted love story about the romantic delusions of a town in the Russian Arctic under the influence of a mustard gas that clouds the townspeople's memory. In black-and-white. NR. **4**

BACKDRAFT—(2 hr. 15 min.; 1991) There's one thing that's great in the spectacular action melodrama about Chicago firefighters, and that's the fire itself. The story has been compounded out of a dozen serviceable clichés—a heroic father, who dies fighting a blaze; his two sons, one courageous, a great firefighter (Kurt Russell), the other weak, a handsome no-good who needs to prove himself (William Baldwin). But the TV-style dramaturgy comes to a halt when the men rush into a burning building. This is what the big screen and special effects are for. Ron Howard, the director, treats fire as a living thing. It breathes, it hides, it roars defiance. A monster with special tricks, it comes rushing through an open door like a tidal wave. And there is an eerie element, a mystic brotherhood of flame: Fire talks to certain people. It talks to spooky Donald Sutherland, quite unnerving as a pathological torcher, and to Robert De Niro, an obsessed arson expert. Some of the special effects are predictable. Beams fall, ceilings collapse, canisters explode. But the fire, billowing and beckoning, infinitely sinister, almost talks to us as well. (6/3/91) R. **49, 309, 601, 533, 620, 623, 633, 753, 908**

BILL & TED'S BOGUS JOURNEY—(1 hr. 35 min.; 1991) These two most excellent dudes are back, this time in an odyssey through Heaven and hell, confronting formidable foes like the Grim Reaper, the Devil, two Martians, and the Easter Bunny. Directed by Pete Hewitt. With Keanu Reeves, Alex Winters, William Sadler, and Joss Ackland. PG. **9, 19, 26, 36, 61, 80, 152, 158, 160, 200, 204, 214, 217, 219, 304, 305, 314, 318, 406, 505, 512, 513, 514, 517, 520, 523, 530, 601, 606, 608, 608, 610, 621, 625, 634, 636, 702, 705, 706, 714, 724, 753, 755, 759, 800, 807, 818, 820, 900, 902, 904, 912, 918, 933, 934, 938, 951, 952, 958, 961, 965, 968, 971**

BODY PARTS—(1 hr. 29 min.; 1991) When a criminal psychologist loses an arm in an automobile accident, he agrees to undergo an experimental grafting of a new arm. The thriller begins when the newly grafted arm—once that of a convicted murderer—starts to take over. Directed by Eric Red. With Jeff Fahey and Lindsay Duncan. R. **9, 20, 51, 65, 85, 222, 307, 316, 318, 406, 507, 514, 517, 532, 610, 625, 634, 723, 818**

★ **BOYZ N THE HOOD**—(1 hr. 47 min.; 1991) John Singleton's movie about the life and death of young black men in south central Los Angeles is an honest piece of work—solidly constructed, heartfelt, and funny and sad in equal measure. The movie is a coming-of-age story. Tre (Cuba Gooding Jr.) is a college-bound boy pulled back into the crazy gang violence of the neighborhood by his friends. His father (Larry Fishburne) tries to pull him out. The movie is about the stupidity of gang warfare and the necessity for strong fathers in the community, and cannot be held responsible for the violence that occurred on opening night in some theaters. (7/22/91) R. **9, 9, 19, 26, 32, 55, 89, 91, 150, 152, 157, 158, 158, 160, 160, 211, 214, 218, 222, 300, 307, 310, 310, 314, 503, 507, 510, 521, 522, 530, 530, 606, 608, 610, 625, 634, 706, 706, 815, 822, 902, 904, 918, 962, 965, 969**

CITY SLICKERS—(1 hr. 47 min.; 1991) The writers Lowell Ganz and Babaloo Mandel and the director Ron Underwood place a group of fortyish tenderfeet (Billy Crystal, Bruno Kirby, Daniel Stern) out on the range and then, instead of making preposterous jokes, as Mel Brooks did in *Blazing Saddles*, proceed to put each of them through a mid-life crisis of quite mortifying banality. Will these infantile men find their maturity? Will they drop their urban-man's fears (which, of course, is the source of all the movie's humor)? Billy Crystal throws himself into a raging stream in order to rescue a little calf and finds the meaning of life. Some funny bits, but an awful lot of stale sentimentality. With Jack Palance as a tough old cowboy and Josh Mostel as an ice-cream manufacturer with an uncanny ability to match up new flavors with every main dish. (6/24/91) PG-13. **7, 19, 41, 62, 85, 155, 200, 219, 302, 304, 313, 315, 321, 322, 406, 501, 503, 505, 506, 513, 517, 520, 523, 524, 527, 533, 600, 606, 608, 610, 612, 616, 619, 621, 625, 627, 702, 703, 706, 708, 724, 755, 802, 817, 820, 905, 920, 934, 936, 937, 956, 961, 966, 967, 970, 972**

COMFORT OF STRANGERS—(1 hr. 45 min.; 1991) While on vacation in Venice, an English couple is befriended by a decadent stranger (Christopher Walken) and his mysterious wife (Helen Mirren). The young couple is quickly enticed into a sinister world of sexual depravity. Directed by Paul Schrader. With Natasha Richardson and Rupert Everett. R. **14**

THE DARK BACKWARD—(1 hr. 37 min.; 1991) The rather ordinary life of a garbageman living in an industrial wasteland is perversely changed by the growth of a third arm in the middle of his back. Written and directed by Adam Rifkin. With Judd Nelson, Bill Paxton, Wayne Newton, Lara Flynn Boyle, James Caan, and Rob Lowe. NR. **3**

DARK OBSESSION—(1 hr. 26 min.; 1991) Nick Broomfield's hypnotic melodrama about an investment banker whose jealous obsession with his wife serves to embroils him in a series of destructive doings. With Gabriel Byrne and Amanda Donohoe. NC-17. **10**

DOC HOLLYWOOD—(1 hr. 43 min.; 1991) Grady, South Carolina, may be the squash capital of the world, but it still doesn't have a town doctor. So the citizens of Grady concoct a scheme to lasso an unsuspecting Hollywood plastic surgeon. Directed by Michael Caton-Jones. With Michael J. Fox and Julie Warner. PG-13. **155, 217, 219, 300, 307, 313, 319, 406, 503, 507, 517, 527, 610, 612, 625, 708, 723, 756, 818, 956, 972**

THE DOCTOR—(1 hr. 29 min.; 1991) Reviewed in this issue. R. **55, 219, 310, 406, 612**

DON JUAN, MY LOVE—(1 hr. 36 min.; 1991) Antonio Mercero directs a new comedy about the legendary Spanish lover's return from the dead to modern-day Seville. With Juan Luis Galiardo, Rossy de Palma, Maria Barranco, and Loles Leon. NR. **10**

DON'T TELL MOM THE BABYSITTER'S DEAD—(1 hr. 45 min.; 1991) This is what happens when mom's away, the baby-sitter is dead, and five unruly kids are left to their own devices. With Christina Applegate. PG-13. **908**

DROP DEAD FRED—(1 hr. 38 min.; 1991) After a series of unfortunate, unfair, and unnecessary events, Elizabeth's life is further complicated by the reemergence of her imaginary childhood friend. PG-13. **156**

DUTCH—(1 hr. 47 min.;1991) Dutch Dooley (Ed O'Neill) is a working-class Joe driving his girlfriend's son from an Atlanta prep school home to Chicago for Thanksgiving. Spoiled Doyle Standish (Ethan Randall) is his reluctant charge, ready—or not—to learn a lesson. With JoBeth Williams. PG-13. **38, 87, 152, 155, 158, 160, 200, 214, 219, 300, 304, 307, 313, 316, 318, 400, 406, 503, 514, 517, 523, 527, 530, 600, 606, 608, 610, 619, 621, 625, 634, 706, 708, 709, 715, 722, 801, 815, 818, 916, 920, 950, 956, 960, 972**

DYING YOUNG—(1 hr. 50 min.; 1991) A working-class woman searching for a purpose is hired as a caretaker for an ailing, sheltered young man from a wealthy family. Directed by Joel Schumacher. With Julia Roberts and Campbell Scott. R. **38, 908**

EATING—(1 hr. 50 min.; 1991) In a comedy written and directed by Henry Jaglom, the relationship three women have with food sheds light on how they view themselves and the world around them. With Mary Crosby, Lisa Richards, Marlena Giovi, and a cast made up entirely of women. R. **13**

★ **EUROPA, EUROPA**—(1 hr. 57 min.; 1991) If anatomy is destiny, circumcision, in the twentieth century, is predestination. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers, who don't realize he's Jewish and who make him into a kind of mascot. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance—his adolescent glory, his shame, his *putz!*—remains his potential betrayer. Solly can't make love to anyone; he can't even take a pee in the woods without terror. Written and directed by Agnieszka Holland, this comic epic of survival—the travails of a Jewish Candide—is amazingly, a true story, based on Solly's memoirs. Holland, the director of *Angry Harvest* and the screenwriter for many of Andrei Wajda's recent productions, has the sense to stage the material as a comedy of bizarre coincidences and escapes, a tall tale that happens to be true. The essential humanist meaning—a man can be altered and remolded only so far—comes through without sanctimony or cynicism. A French-German co-production. (7/15/91) R. **81, 534, 719, 935**

EVERYBODY'S FINE—(1 hr. 52 min.; 1991) Marcello Mastroianni as a venerable patriarch whose last wish to gather together his estranged children for reunion prompts a series of bittersweet realizations. Directed by Giuseppe Tornatore. NR. **81, 534, 630**

LA FEMME NIKITA—(1 hr. 50 min.; 1990) Nikita (Anne Parillaud), a punk thief/addict with Mick Jagger lips and amazing legs, blows away a cop in the course of knocking over a drugstore, gets arrested, tried, convicted, but then is pulled out of prison by the "government" and trained as an assassin. Whom does she kill? Whomever she's told to kill. Does she feel bad about this job? She feels a little put upon. There's some humor at first in the idea of a conscienceless female thug who takes advantage of men's patronizing attitudes towards her. Anne Parillaud, very tall, gawky, with a thatch of unruly hair, goes much further than men expect—when a martial-arts guru prepares to instruct her, she just slaps him across the face. Parillaud is a great beauty, and she may be some sort of instinctual actress, but in this movie she's also the latest in violent mannequin chic, like some pop singer smearing herself against the lens in a new video. The French are indomitably fashionable; they want the raw stuff, but they want it processed by Vogue. Written and directed by the Gallic slickster Luc Besson. With Jean-Hugues Anglade, Jeanne Moreau. (4/22/91) R. **3, 59**

HOT SHOTS—(1 hr. 25 min.; 1991) *Top Gun* meets *Police Squad*. This spoof of flyboy films stars Charlie Sheen as a renegade pilot who is inducted into an elite—though somewhat mismatched—flight squad for a secret mission dubbed "Sleepy Weasel." Directed by Jim Abrahams. PG-13. **12, 19, 25, 33, 48, 59, 68, 83, 152, 155, 206, 214, 217, 219, 300, 302, 304, 313, 315, 319, 401, 406, 503, 504, 514, 516, 517, 527, 532, 600, 610, 611, 616, 618, 621, 625, 634, 700, 705, 707, 709, 714, 723, 756, 759, 803, 809, 815, 818, 902, 912, 937, 950, 956, 961, 967, 972**

IMPROMPTU—(1 hr. 49 min.; 1991) The historical romance of the celebrated—and very liberated—nineteenth-century novelist Madame George Sand and classical pianist and composer Frédéric Chopin. With Judy Davis and Hugh Grant. PG-13. **10**

★ **JU DOU—**(1 hr. 33 min.; 1990) The best Chinese movie we've ever seen. Zhang Yimou, who directed the movie (in collaboration with Yang Fengliang), uses very rich colors as an expression of the characters' emotional states. In a small village in the twenties, a prosperous middle-aged man, a dye manufacturer, buys a beautiful young wife, Ju Dou (Gong Li), his third. When she fails to conceive a child (he is almost certainly impotent), he beats her. She saves herself by having a child with his nephew, Tianqing (Li Baotian). There's a frightened, tremulous sensuality in this movie—desire struggling against fierce prohibitions—that makes it more powerful than its Western equivalent. Perhaps because the perversities are right on the surface, we don't feel as removed from these characters as we have from the figures in earlier Chinese films. One's only doubts surface near the end. Jo Dou and Tianqing's son—a pudgy, bald little scowler, silent as a grave—grows up deadly and vengeful. If the rest of the film is a folktale infused with psychological realism, the scenes with the boy, who stands silently on the stairs, a menacing omen, are folktale pure and simple, and not very convincing after what we've seen earlier. Still, this is an intricately made movie that puts most of our careless native products to shame. Banned at home by the Chinese government. (3/25/91) NR. **10**

JUNGLE FEVER—(2 hrs. 10 min.; 1991) Closer to a talk show than a movie. In contemporary, racially divided New York, a married black architect from Harlem (Wesley Snipes) takes up with a poor white girl (Annabella Sciorra), a secretary from Bensonhurst. Spike Lee carefully sets up this love affair and then buries it in the predictably enraged opinions everyone has about it. Nothing is dramatized; everything is *said*. Apparently dozens of people in New York have nothing to talk about but this tepid office affair. As he always does, Lee gives us a kaleidoscope view; he establishes groups in Bensonhurst and Harlem and lets them chatter—the profane folk wisdom of neighborhood conversation, laced with race hatred. If only candor were the same as art. Lee spares neither the black nor the Italian-American community, but he doesn't go deeper than caricature with either group, and at one point the movie veers off into a subplot about the architect's older brother (Samuel L. Jackson), a crackhead stumbling toward death in Harlem. This is the most powerful thing in the movie, but what is it *doing* there? The center of the movie—the love affair—is completely underdramatized. With Lonette McKee, Ossie Davis, Ruby Dee. Cinematography by Ernest Dickerson; music by Stevie Wonder. (6/17/91) R. **5, 19, 31, 38, 52, 160, 213, 522, 530, 911**

LIFE STINKS—(1 hr. 34 min.; 1991) On a dare, a ruthless millionaire slums it in downtown L.A. for 30 days without his money, connections, or identity. Directed and starring Mel Brooks. With Lesley Ann Warren, Jeffrey Tambor, Stuart Pankin, and Howard Morris. PG-13. **9, 9, 24, 36, 62, 85, 206, 210, 213, 217, 302, 305, 319, 406, 512, 517, 522, 524, 526, 533, 606, 608, 610, 612, 616, 625, 638, 714, 722, 724, 753, 801, 805, 808, 904, 917, 931, 965, 969, 970, 971**

★ **MADONNA: TRUTH OR DARE—**(1 hr. 50 min. 1991) Madonna, at least as she comes off in this beautifully made behind-the-scenes documentary, is often lewd but never sexual. She doesn't take the time. And she's frightening to look at. As everyone has said, she's a great manager of her own career. She has managed herself into knots: Her body is all frame and sinew—mask without expression, will without flesh, temperament without sensuality. The movie, directed by the young rock-video whiz Alek Keshishian, contrasts backstage scenes, shot in cinéma-verité style and in black and white, with concert footage taken during last year's "Blonde Ambition" tour, shot with multiple cameras and in color. We are meant to see both the private life and the public performer, but the movie's revelation—if that's what it is—is that there isn't much difference between the two. She wants to be intimate, but you can't be intimate on film (and maybe not in life either) if you have no private self anymore. A fascinating movie, but Madonna comes off as a coarse, one-note person. Warren Beatty can be seen lounging in the background of several scenes. (5/20/91) NR. **38, 54**

THE MIRACLE—(1 hr. 37 min.; 1991) Reviewed in this issue. NR. **10, 63**

MOBSTERS—(1 hr. 43 min.; 1991) Christian Slater, Patrick Dempsey, Richard Grieco, and Costas Mandylor star as mobsters in the making in the true story of the rise of organized crime from 1917 to 1930. R. **5, 19, 19, 22, 31, 38, 59, 59, 68, 87, 152, 158, 160, 206, 210, 211, 214, 219, 222, 300, 304, 311, 315, 317, 319, 400, 406, 502, 503, 506, 519, 522, 524, 530, 532, 601, 606, 608, 610, 611, 618, 619, 621, 625, 634, 706, 709, 718, 723, 724, 753, 755, 757, 800, 807, 810, 818, 900, 902, 904, 916, 917, 931, 933, 950, 953, 961, 961, 964, 965**

MY FATHER'S GLORY—(1 hr. 50 min.; 1991) A reminiscence of the bucolic childhood of popular French author and director Marcel Pagnol in turn-of-the-century Provence. Directed by Yves Robert. With Julien Ciamaca, Nathalie Roussel, and Phillippe Caubere. G. **14**

MY MOTHER'S CASTLE—(1 hr. 38 min. 1991) A continuation of *My Father's Glory*, the second part of Marcel Pagnol's memoirs focuses on the teenage Marcel and his relationship with his mother, Augustine. Directed by Yves Robert. With Julien Ciamaca and Nathalie Roussel. PG. **50**

THE NAKED GUN 2½: THE SMELL OF FEAR—(1 hr. 25 min.; 1991) In this new spoof, "un film de David Zucker," a lemon squeezed too hard at a White House dinner flies through the air and lands in Winnie Mandela's turban. The movie mixes together low farce, slapstick, and burlesque, and some of it is extremely funny. But one wears down fast. Zucker's ruling principle is dirty-mindedness—nookie is bursting out everywhere. The sensibility is adolescent, reactionary, elbowing, gross. The usual collection of exquisitely chosen third-raters—Leslie Nielsen, George Kennedy, O. J. Simpson, Robert Goulet—manage only a single tic (say, a weird look when they hear something not quite right). Talented comic actors could do much more. Priscilla Presley, of the plastic cheeks and haughty, blinking eyes, is actually the closest thing to comic style in the movie. (7/29/91) PG-13. **12, 18, 18, 24, 36, 45, 65, 85, 152, 157, 158, 160, 200, 215, 216, 219, 300, 304, 305, 306, 307, 315, 316, 318, 401, 406, 505, 506, 509, 510, 512, 514, 516, 517, 530, 534, 603, 606, 608, 610, 613, 621, 625, 631, 634, 703, 706, 708, 709, 715, 723, 755, 803, 816, 818, 819, 821, 900, 902, 905, 907, 912, 934, 937, 950, 952, 953, 961, 965, 967**

A PAPER WEDDING—(1 hr. 30 min.; 1991) A 39-year-old professor marries a Chilean political refugee to save him from deportation. But when an overzealous immigration agent gets on their case, the "couple" must move in together to prove their marriage is valid. Directed by Michel Brault. With Genevieve Bujold and Manuel Aranguiz. NR. **81**

POINT BREAK—(2 hrs. 3 min.; 1991) Keanu Reeves stars as an FBI agent who goes undercover amidst a maverick surfing gang in Southern California to expose a ring of bank robbers. R. **19, 33, 52, 155, 158, 160, 210, 217, 219, 300, 302, 304, 311, 314, 319, 406, 503, 506, 507, 514, 522, 530, 606, 608, 618, 625, 634, 706, 723, 724, 818, 900, 902, 904, 912, 933, 962, 965**

POISON—(1 hr. 25 min.; 1991) New director Todd Haynes intertwines three seemingly unrelated short films: "Hero," a mother's account of her seven-year-old son's disappearance after he has murdered his father; "Horror," a black-and-white melodrama involving a scientist's experiment gone awry; "Homo," the story of a prisoner's obsessive love interest. NR. **4**

PROBLEM CHILD II—(1 hr. 31 min.; 1991) The troublesome Junior meets his match in a pint-sized devil named Trixie. Directed by Brian Levant. With John Ritter, Laraine Newman, Michael Oliver, Ivyann Schwan, Jack Warden, and Amy Yasback. PG-13. **51, 158, 160, 200, 213, 218, 310, 503, 515, 521, 530, 600, 716, 900, 908, 932**

REGARDING HENRY—(1 hr. 47 min.; 1991) An arrogant New York lawyer (Harrison Ford) takes a bullet in the brain and another in the shoulder and becomes a better person. That's actually what it's about, and it's unimaginably foolish. With Annette Bening as the lawyers loving wife, Mikki Allen as his daughter, and Bill Nunn as his physical therapist. Written by the 24-year-old Jeffrey Abrams. Directed, unaccountably, by Mike Nichols. See it for the interior of the lawyer's apartment. (7/22/91) PG-13. **3, 18, 18, 24, 38, 40, 64, 85, 152, 160, 203, 210, 215, 216, 219, 302, 304, 306, 308, 312, 315, 319, 406, 505, 512, 516, 517, 519, 524, 533, 601, 606, 608, 610, 612, 617, 625, 635, 638, 700, 702, 704, 705, 706, 715, 755, 801, 808, 809, 820, 902, 904, 912, 922, 936, 953, 961, 965, 967, 970**

RETURN TO BLUE LAGOON—(1 hr. 28 min.; 1991) The sequel to *The Blue Lagoon* stars Brooke Shields lookalike Milla Jovovich and Brian Krause as the cleanly erotic couple stranded on a tropical island with only their dawning sexuality to discover. Directed by William A. Graham. With Lisa Pelikan. PG-13. **7, 24, 36, 62, 85, 219, 302, 304, 310, 318, 406, 517, 625, 634, 937, 972**

ROBIN HOOD: PRINCE OF THIEVES—(2 hrs. 21 min.; 1991) If ever a role required a swaggering, good-looking actor with a big voice and a happy presence, it is the role of Robin Hood. Kevin Costner, the star and prime mover of this new version, may look the part, but he's about as outgoing as a marmot. What is there about this dull fellow that could inspire dispossessed peasants to live in the woods with him and take up arms against tremendous odds? And what harm is the Robin Hood legend doing that it needs to be so rudely modernized? Written by Pen Densham and John Watson, and directed by Kevin Reynolds, this version is very explicit about the unpleasantness of dungeons, very instructive on the muckiness of paths and woods, the brutality of the soldiery. The movie is also big on hacking and hewing, and there's a fair amount of stabbing, hanging, torture, and scarring. Reynolds, who has a weakness for the medieval schlock of mist, murk, and silhouetted figures clanking around gloomy castles, fakes some of his violent scenes but pulls himself together for the rescue of Robin's men, who are about to be hanged, at the end. Some of the performers lighten things up. Mary Elizabeth Mastrantonio is a superb Maid Marian; Morgan Freeman, as a Moorish friend of Robin's, has the heroic presence and voice that Costner lacks. But the movie belongs to the English actor Alan Rickman, whose Sheriff of Nottingham takes Basil Rathbone's elegant villainy right over the top into saturnine disgust, sadism, lechery, and madness. (6/24/91) PG-13. **7, 19, 33, 53, 53, 160, 200, 213, 219, 301, 306, 310, 319, 406, 503, 505, 506, 517, 522, 524, 527, 533, 603, 606, 608, 610, 612, 616, 619, 621, 625, 706, 723, 724, 756, 764, 801, 808, 809, 818, 819, 820, 905, 922, 961, 965, 972**

★**THE ROCKETEER**—(1 hr. 48 min.; 1991) Perhaps the most pleasant and likable of all the recent summer-blockbuster pop entertainments. It has boyish good humor, charm, ardency, a kidding sense of itself. Here, as in *Honey, I Shrunk the Kids,* director Joe Johnston's colors are dark and full rather than electric, and he's too gentle to push his ideas to their limits. One has to admit, however, that the movie doesn't have the manic, spinning energy of Spielberg at his best, or the mordancy of Joe Dante or Tim Burton. *The Rocketeer* was derived from Dave Stevens's work in comic books. The characters are all flat in a genially clichéd style, starting with the true-blue hero, Cliff (Bill Bampbell), a daring stunt pilot with long hair parted in the middle who discovers a small rocket pack that was stolen from Howard Hughes. Strapping the thing on his back, Cliff takes off—zoom!—into the air and flits around like a very crazy fly in a bottle. Later he learns to steer by turning his head. Nazi agents and the Feds chase after him, trying to grab the amazing new invention. All of this is fun, but it's never quite as exhilarating as it should be; Johnston needs to fly higher in his imagination. With Timothy Dalton as a dashing Hollywood star based on Errol Flynn; Jennifer Connelly as Cliff's luscious girlfriend; Alan Arkin as Cliff's aeronautic mentor. (6/24/91) PG-13. **6, 20, 59, 321, 511, 601, 521, 522, 533, 606, 608, 709, 908**

SLACKER—(1 hr. 37 min.; 1991) An experimental comedy, set in Austin, Texas, in which the camera passes from one character to another in the amiably shabby streets of the University of Texas campus neighborhood. The characters all have ideas, philosophies, paranoid theories; they are the descendants of the beats and hippies and other sweet losers in the eternal American underground. The director, Richard Linklater, doesn't rhyme or overlap the stories in any way; the movie is anecdotage, not drama. But it's perfect for after-midnight shows, when the mood is easy and the audience sinks low in its seats. (7/22/91) R. **3**

SOAPDISH—(1 hr. 40 min.; 1991) The behind-the-scenes life of an afternoon soap. Noisy, sloppy, but intermittently hilarious, with a great bit by Kevin Kline as a third-rate actor who gets to play a doctor with *European* training ("You mean I get to do . . . *European* things?"). Sally Field and Cathy Moriarty are woeful as two of the other actors, but Bob Downey Jr. has a few moments as a horny producer, and Whoopi Goldberg is positively restrained as a scriptwriter. Written by Robert Harling and Andrew Bergman. Directed by Michael Hoffman. (6/17/91) PG-13. **14, 42, 79, 309, 511, 522, 524, 527, 932**

SPARTACUS—(3 hrs. 17 min.; 1960) As spectacle, this restored 1960 epic doesn't compare with *Lawrence of Arabia*—it lacks formal beauty, formal interest. But it's a violent and witty big-Hollywood bash, with some mordant scenes—an inside joke that everyone can take part in. The movie, written by Dalton Trumbo, who adapted Howard Fast's novel, is ostensibly a celebration of the slave revolt led by the gladiator Spartacus (Kirk Douglas) near the end of the Roman Republic. Yet the scenes of the liberated slave community in the hills, all goodness and communal festivity, are boring in the extreme, and the stuff with the wicked, decadent Romans, luxuriating in their kitschy-beautiful city (Hearst's San Simeon was used as a set), are deliciously entertaining. The British actors playing the Romans walk away with the show. There is the great Laurence Olivier as Crassus, the instinctively authoritarian Roman senator who wants to crush the democratic elements in the Republic as well as the slave revolt; Charles Laughton as his opponent, Gracchus, a sort of corrupt liberal senator; and Peter Ustinov as an obsequious trainer of gladiators. Stanley Kubrick, who took over the production when Douglas fired the original director, Anthony Mann, seems to undermine the meanings that Trumbo and Fast put into the screenplay. (5/13/91) PG-13. **813**

STRAIGHT OUT OF BROOKLYN—(1 hr. 36 min.; 1991) A black working-class family struggles to survive in a Brooklyn housing project. Based on the real-life experiences of the director, Matty Rich. R. **10, 37**

TATIE DANIELLE—(1 hr. 40 min.; 1990) Meet the meanest woman in the world: Tatie Danielle is widowed, childless, and hates everyone, especially the unsuspecting Parisian relatives who take her in, thinking they are doing a good deed. A wicked satire directed by Etienne Chatiliez, with Tsilla Chelton. NR. **11, 43**

★**TERMINATOR 2: JUDGMENT DAY**—(2 hrs. 15 min.; 1991) James Cameron's sequel to his 1984 classic creates the buzzing excitement of a dream championship fight, Mike Tyson vs. Rocky Marciano at the Garden. The audience is alive to the power and size of it, and deservedly so. *T2* delivers. The plot is absurdly pretentious and vaguely hypocritical. Cameron shows us, as an omen, babies burning in a nuclear explosion, a hypocritical bit of grandstanding in a movie that depends on the amoral kick the audience gets from watching cyborg killers bashing everything, without restraint. Yet portentous as the movie is, many of the special effects and thrills are witty. Robert Patrick, as a deadly cyborg who returns from the future, is lithe and slender, with a pale, symmetrical poker face leading down to a pointed chin. He can hold his dead-eye stare when he's running at top speed, his arms flailing—he's a great menacing, mechanical booby. Perforated by a shotgun blast, the cyborg collapses into a gleaming pool of silvery liquid. But then, with a sickening speed, it rises out of its liquefacient state, head first, like some sort of shiny phallic sculpture, and reasserts its human form. It doesn't shoot; its arms turn into swords, pokers, or grappling hooks. Arnold Schwarzenegger, our Germanic super-idol, a shrewd Republican pol inside the inflated balloon of his body, is on hand, too, as a good cyborg this time. The fights between these two are among the classics of special-effects cinema. With Linda Hamilton and Edward Furlong. (7/15/91) R. **2, 7, 18, 18, 33, 33, 33, 60, 60, 85, 91, 150, 152, 155, 156, 157, 158, 158, 160, 160, 203, 204, 208, 210, 211, 214, 217, 218, 219, 222, 300, 303, 304, 307, 313, 313, 315, 315, 317, 318, 322, 406, 500, 504, 505, 505, 506, 512, 514, 516, 517, 528, 530, 530, 532, 600, 606, 606, 608, 608, 610, 611, 612, 621, 625, 635, 639, 705, 706, 708, 714, 723, 724, 755, 803, 805, 810, 816, 818, 819, 900, 902, 905, 905, 911, 920, 922, 933, 937, 950, 952, 958, 961, 965, 972**

★**THELMA & LOUISE**—(2 hrs. 8 min.; 1991) Excitement and fun. Geena Davis, a repressed housewife in curlers, and Susan Sarandon, a waitress bored with waiting for her boyfriend to ask her to marry him, climb into a 1966 Thunderbird, leave their men and their small town in Arkansas, and hit the road. They want freedom, and in the most devastating way, they find it. They commit an act of violence that cuts them off from the possibility of simply returning home, and they slide further into criminality. Riding all over the heroic landscape of the West, they get so far into freedom they get high from it. But how do you get down from this particular high? *Thelma & Louise,* which was written by Callie Khouri and directed by Ridley Scott, is a comedy, but it has a driving rhythm to it, a giddy intoxication, and a looming sense of fatality. Scott still has a tendency to make commercials (his original occupation), and the geography of this escape-and-pursuit movie is a hash, but Scott gets great performances from the entire cast, which includes Brad Pitt as a sexy drifter, Michael Madsen as Louise's boyfriend, Christopher McDonald as Thelma's cheapjack husband, and Harvey Keitel as a sympathetic police officer. (6/10/91) R. **9, 26, 37, 46, 55, 206, 306, 320, 511, 515, 521, 523, 526, 533, 627, 709, 715, 718, 722, 753, 908, 918, 930, 953**

TRULY, MADLY, DEEPLY—(1 hr. 47 min; 1991) A whimsical romance in which Nina, a successful, witty translator, must choose between an old flame and a new one. With Alan Rickman, Juliet Stevenson, and Michael Maloney. NR. **14, 813**

TRUST(1 hr. 30 min.; 1991) Two misfit teenagers—one pregnant, the other a volatile electronics genius—join forces to overcome their abusive parents and uncertain situations and settle into a life of domesticity. Directed by Hal Hartley. With Adrienne Shelly and Martin Donovan. R. **3, 43**

V.I. WARSHAWSKI—(1 hr. 29 min.; 1991) Kathleen Turner is a hard-nosed private eye, hired by a precocious thirteen-year-old girl to find her father's killer. Based on the V.I. Warshawski series by Sara Paretsky. Directed by Jeff Kanew. With Kathleen Turner, Jay O. Sanders, and Charles Durning. R. **10, 20, 26, 34, 44, 66, 89, 152, 158, 160, 200, 204, 206, 216, 222, 300, 305, 308, 314, 316, 319, 400, 500, 504, 509, 510, 512, 514, 523, 530, 601, 606, 608, 610, 611, 613, 625, 631, 635, 636, 709, 715, 722, 760, 802, 817, 905, 917, 933, 934, 952, 962, 964, 965, 968, 969, 970, 971**

VOYEUR—(1 hr. 45 min.; 1991) A socially inept young man and his Calvinistic father live vicariously through the neighbors they watch with binoculars in a black comedy directed by Alex van Warmerdam. NR. **11**

WEININGER'S LAST NIGHT—(1 hr. 40 min.; 1989) An Austrian film about a gay, Jewish, homophobic, anti-Semetic, and misogynistic doctor of philosophy who commits suicide in Beethoven's death chamber. Directed, written by, and starring Paulus Manker. NR. **1**

WHAT ABOUT BOB?—(1 hr. 37 min.; 1991) A smug psychoanalyst, Dr. Leo Marvin (Richard Dreyfuss), meets his nemesis, Bob Wiley (Bill Murray), a patient too neurotic to breathe, walk, ride elevators. Bob is so phobic he has to propitiate an open doorway with many supplicating movements of his hands before sliding, terrified, through the air. Bob is a wreck. Not only that, he's a shameless wreck. He may be genuinely frightened of everything, but he's also sycophantic, maudlin, and hysterical, a leeching horror. He's utterly dependent on Dr. Marvin yet secretly determined to destroy him. He follows the smug doctor with his perfectly clipped beard to his vacation home on Lake Winnipesaukee, ingratiates himself with the doctor's family, and proceeds to ruin his life. The only real solution to a case like this is to murder the patient—coldly and calculatedly—and then scatter the body parts to the four winds, the way they did in the Middle Ages. But Dr. Marvin takes much too long to come to this perfectly reasonable conclusion, and by then the filmmakers have sold out their own material, turning Bob into a good fellow who's just a little goofy. The movie lacks the courage of its nihilism. See it, though, for Bill Murray, whose performance is a classic of infantilism. Directed by Frank Oz. (5/27/91) PG. **620, 623, 633, 938**

REVIVALS

CARNAL KNOWLEDGE—(1 hr. 36 min.; 1971) A very funny and very sad film, directed by Mike Nichols and written by Jules Feiffer, with Jack Nicholson and Arthur Garfunkel as the college roommates who never lose their adolescent hang-ups and attitudes toward women and sex. With Candice Bergen, Ann-Margret, and Rita Moreno. **8**

LETHAL WEAPON—(1 hr. 47 min.; 1987) Mel Gibson's volatile performance as a suicidal, devil-may-care Los Angeles cop is the best thing by far in this absurdly violent movie. As the partner—a mature married man freaked out by Gibson's larks—Danny Glover is overbearing and mannered, and some of us could do without the chases, the torture scene, and the big fight at the end. An army of stunt men worked on the movie, phonying up the violence. Written by Shane Black. Dir. Richard Donner. (4/6/87) R. **48**

101 DALMATIANS—(1 hr. 19 min., 1961) A classic Walt Disney animated feature with a jazzy, early-sixties visual style and an extraordinary array of characters, by far the best of the studio's later efforts. The story concerns an ever-expanding family of London Dalmatians and the dazzling villainy of Cruella De Vil. Based on Dodie Smith's book. Dir. Wolfgang Reitherman, Hamilton S. Luske, and Clyde Geronimi. **10, 21, 36, 44, 66, 87, 150, 158, 160, 204, 206, 218, 301, 306, 309, 309, 319, 401, 501, 511, 513, 517, 523, 524, 526, 601, 606, 608, 611, 619, 621, 625, 627, 636, 709, 714, 718, 722, 724, 753, 755, 759, 802, 817, 818, 818, 904, 912, 918, 930, 933, 934, 938, 953, 960, 965, 968, 969**

TO CATCH A THIEF—(1 hr. 37 min.; 1955) Cary Grant and the Riviera never looked better than in this Hitchcock comedy-adventure, and Grace Kelly, as a cool, superjaded heiress, manages to project sex appeal as well as elegance. The plot has Grant, an ex-jewel thief, using his old tricks to trap an impostor; it's short on thrills but is helped by the charm of the cast and the beauty of the surroundings. With Jessie Royce Landis and John Williams, who are marvelous. **8**

VERONIKA VOSS—(1 hr. 45 min.; 1982) In German, Eng. subtitles. One of the final works of Rainer Werner Fassbinder. Veronika Voss (Rosel Zech), a once-great film star—a former favorite of Goebbels's—has become, by 1955, a pathetic morphine addict dependent on the favors of a vicious lady doctor. The movie is heavy-spirited and bizarre, fanciful but solemn. In a word, it's dreadful, but it's pure Fassbinder, and that may be enough for some people. **8**

WHITE DOG—(1 hr. 30 min.; 1982) The controversial film based on Romain Gary's fact-based novel about a white dog trained to attack black people. Written and directed by Samuel Fuller. With Paul Winfield, Kristy McNichol, Burl Ives, Samuel Fuller, and Paul Bartel.

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Now Playing

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of twenty-three talented American "cats"; directed by Trevor Nunn. The music is by Andrew Lloyd Webber and the choreography is by Gillian Lynne. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and Trevor Nunn's canny and effervescent direction, and there's almost too much dazzlement. Opened: 10/7/82. Monday through Saturday (except for Thursdays which are always dark) at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m., $32.50 to $60. At the **Winter Garden Theater,** Broadway and Fiftieth Street (239-6200). 2 hrs. and 45 mins. ● ● **IRLS**

CITY OF ANGELS—Michael Rupert, Franc Luz, and Richard Kline are the stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter; directed by Michael Blakemore. The result is an entertaining combination of musical comedy and private-eye films of the 1940s, and it boasts a funny idea, plus a slew of juicy one-liners. Also featured in the satisfying cast are Donna Bullock, Susan Terry, and Beverly Leech. Opened: 12/11/89. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m., Wednesday at 2 p.m., $40 to $60. At the **Virginia Theater,** 245 West Fifty-second Street (239-6200). 2 hrs. and 30 mins. ● **IRLS**

GETTING MARRIED—George Bernard Shaw's 1908 play which takes a comic look at the institution of marriage, one in particular is set on the day a bishop's daughter is to be married. Feelings and opinions run high when politics, religion, free love, polygamy, and the care of children come under discussion; directed by Stephen Porter. Featured in the cast are Simon Jones, Victoria Tennant, Lee Richardson, Elizabeth Franz, Madeleine Potter, Patrick Tull, Walter Bobbie, and J. D. Cullum. The play keeps a good Shavian head on its shoulders, which speaks to anyone who has ever been married, divorced, involved with a person of the opposite sex, or, failing that, been a parent, a child, or a family friend. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m. ; $36 to $40; runs through 9/1. At the **Circle in the Square Theater,** 1633 Broadway on Fiftieth Street (239-6200). 2 hrs. and 25 mins.. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. It takes place in an international Berlin hotel in the late 1920s; directed and choreographed by Tommy Tune. Featured in the cast are Zina Bethune, John Schneider, Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, and Yvonne Marceau. Monday through Saturday at 8 p.m., Saturday at 2 p.m.; Wednesday at 2 p.m., $40 to $60. Opened: 11/12/89. At the **Martin Beck Theater,** 302 West Forty-fifth Street (246-0102). 2 hrs. ● **IRLS**

GYPSY—The Tony Award-winning production returns for a limited run, again starring Tyne Daly and directed by Arthur Laurents, who wrote the book, with music by Jule Styne, lyrics by Stephen Sondheim, plus the original Jerome Robbins choreography. Tyne plays Rose, the ambitious (for her offspring), hard-working mother, Jonathan Hadary plays Herbie, and Crista Moore is the young Louise who grows up to become the famous Gypsy Rose Lee. Tuesday through Saturday at 8 p.m., Wednesday at 2 p.m., Saturday at 2 p.m. and 3 p.m.; $40 to $60 for all, except Wednesday matinee tickets, which are $30 to $50; extended through 8/11. At the **Marquis Theater,** Broadway at Forty-fifth Street (382-0100). 2 hrs. and 30 mins. **IRLS**

LOST IN YONKERS—Irene Worth, Mercedes Ruehl, and Kevin Spacey are the stars of Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, and tear-jerking play (for which he received this year's Pulitzer Prize Award), set in 1942, focusing on a German-Jewish termagant-grandmother (Worth) who rules her house with an iron fist, and also runs a candy store; staged consummately by Gene Saks. Her two teenage grandsons move in with her when their father goes south to sell scrap iron. The ensemble acting, with Mark Blum, Jamie Marsh, and Lauren Klein, is flawless. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $27.50 to $45. At the **Richard Rodgers Theater,** 226 West Forty-sixth Street (307-4100). 2 hrs. and 30 mins. **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; with a book by Alain Boublil and Claude-Michel Schonberg, music is by the latter, the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Robert DuSold, J. Mark McVey (Jean Valjean), Christy Baron, Natalie Toro, Joe Kolinski, John Leone, Melissa Anne Davis, Evalyn Baron, and Gregory Grant. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Monday through Saturday at 8 p.m., Saturday at 2 p.m.; $25 to $60; Wednesday at 2 p.m., $25 to $50. Opened: 3/12/87. Two hundred tickets are available for $16 at the box office Monday through Thursday for students and senior citizens with valid I.D.s.; two to a person. At the **Imperial Theater,** 249 West Forty-fifth Street (239-6200). 3 hrs. and 15 mins. ● ● **IRLS**

MISS SAIGON—Lea Salonga, Jonathan Pryce, and Hinton Battle star in a musical romance, with the score composed by Claude-Michel Schonberg, the lyrics are by Alain Boublil and Richard Maltby, Jr., and the direction is by Nicholas Hytner. The story tells of love and self-sacrifice involving in particular a lovely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. Featured in the cast are Willy Falk, Liz Callaway, and Barry Bernal. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $30 to $100. At the **Broadway Theater,** Broadway at Fifty-third Street (563-2266). 2 hrs. and 45 mins. **IRLS**

ONCE ON THIS ISLAND—A musical based on the Trinidadian author Rosa Guy's novel, *My Love, My Love,* set in the Caribbean on an unnamed island, about a peasant girl's passion for a wealthy land-owner's son, who is not totally indifferent to her affections. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty; the choreography is by Graciela Daniele who is also the director. Featured in the efficient and lively cast of singers and dancers are Eric Riley, Andrea Frierson, Ellis Williams, Milton Nealy, Nikki Rene, La Chanze, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, and Desiree Scott. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $27.50 to $50. Opened: 10/18/90. A Playwrights Horizons production at the **Booth Theater,** 222 West Forty-fifth Street (239-6200). 90 minutes **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, now in its fourth successful year, which is based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a mysterious Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House stage and exercises a reign of terror over performers, audience, and stage hands alike. Featured in the cast are Karen Culliver (the Creature's love and protegé), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Nicholas F. Savarine. Monday through Saturday at 8 p.m., Saturday at 2 p.m., Wednesday at 2 p.m. Tickets are $35 to $60. Opened: 1/26/88. At the **Majestic Theater,** 247 West Forty-fourth Street (239-6200). 2 hrs. and 30 mins. ● ● **IRLS**

THE SECRET GARDEN—A musical based on the Frances Hodgson Burnett novel about an orphan (the charming Daisy Eagan, who won a Tony for her performance) who goes to live with her dour and unhappy uncle (Mandy Patinkin) on the moors and discovers a magic garden where anything can happen, and does. The book and lyrics are by Marsha Norman (who also won a Tony); the music is by Lucy Simon; directed by Susan H. Schulman, and the choreography is by Michael Lichtefeld. Featured in the cast are Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m., $35 to $60; Wednesday at 2 p.m., $30 to $52.50, Saturday at 2 p.m., $30 to $55. Opened: 4/25/91. At the **Saint James Theater,** 246 West Forty-fourth Street (239-6200). 2 hours and thirty minutes **IRLS**

SIX DEGREES OF SEPARATION—Stockard Channing plays her last performance 8/4 (Kelly Bishop replaces her) with Courtney B. Vance and John Cunningham, in John Guare's play with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding from practically everybody; directed perkily by Jerry Zaks. With Sam Stoneburner, James DuMont, Peter Maloney, Brian Evers, Robin Morse, Gus Rogerson, Philip LeStrange, Robert Duncan McNeill, John Matthews, Anthony Rapp, Stephen Pearlman, and Mari Nelson. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $35 to $45. Opened: 11/8/90. At the **Vivian Beaumont Theater,** situated on the main floor in the Lincoln Center complex, 150 West Sixty-fifth Street (239-6200). 1 our and thirty minutesand thirty minutes. **IRLS**

THE WILL ROGERS FOLLIES—This year's winner of six Tony awards, including Best Musical. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this new musical replete with brand-new pretty Ziegfeld Girls excellent dancers, everyone wearing thoroughly original and elegant costumes by Willa Kim, a sensational rope-twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman; the lyrics are by the Betty Comden and Adolph Green team. Featured in the highly satisfying cast are Dee Hoty, Dick Latessa, Cady Huffman, The Will Rogers Wranglers, the Mad Cap

Mutts, and Paul Ukena, Jr. Monday through Saturday at 8 p.m., Saturday and Wednesday at 2 p.m.; $25 to $60. Opened: 5/1/91, At the **Palace Theater**, 1564 Broadway at Forty-seventh Street (730-8200). 2 hrs. and 40 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND THE WORLD GOES 'ROUND—*Songs of Kander and Ebb.* A musical entertainment celebrating the twenty-six years of compositions by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis, and choreographed by Susan Stroman. Featured in the cast are Bob Cuccioli, Karen Mason, Terry Burrell, Joel Blum, and Karen Ziemba. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m., Saturday and Wednesday at 2 p.m.; $37.50. At the **Westside Theater**, 407 West Forty-third Street (307-4100).

BODY AND SOUL—A gay romantic comedy, written and directed by John Glines, about a college professor and a photographer, once in love, who now are unexpectedly reunited at a lake-front cottage with a nephew and two well-meaning friends. Featured in the cast are Martin Outzen, David Boldt, Douglas Gibson, Eddie Cobb, and Randall Denman. Wednesday, Thursday, and Friday at 8 p.m., Saturday at 6 p.m. and 9 p.m., Sunday at 7 p.m.; $20. At **The Courtyard Theater**, 39 Grove Street (869-3530).

BREAKING LEGS—Philip Bosco and Vincent Gardenia star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia 'godfathers' want to invest in a Broadway show; directed by John Tillinger. Funny lines pop up all over, and the fireworks begin when the two worlds of the mob and the theater collide. Also featured in the cast are Nicholas Surovy, Larry Storch, Sue Giosa, and Victor Argo. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., Saturday and Sunday at 3 p.m.; $32.50 to $35. At the **Promenade Theater**, Broadway at Seventy-Sixth Street (580-1313).

DAMON RUNYON'S TALES OF BROADWAY—An entertainment, conceived and performed by John Martello, who narrates and nterprets a series of Runyon's famous stories and characters, including Dave the Dude, Little Pinks, Baseball Hattie, the Lemon Drop Kid, and more of the colorful 'guys and dolls' who inhabited Runyon world of the 30s and 40s. Wednesday through Friday at 8 p.m., Saturday at 5:30 p.m. and 8:30 p.m., and Sunday at 7 p.m.; $20. At the **Double Image Theater**, 15 Vandam Street (564-8038).

THE FANTASTICKS—The longest running show on or off Broadway; a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Featured in the present cast are Marilyn Whitehead, Matthew Bennett, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Christopher Scott, plus narrator Scott Willis. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. At the **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FORBIDDEN BROADWAY 1991-1/2—Creator/lyricist/director/impresario Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff's here plus favorites back by popular demand, and spoofs on the current season's flops. Featured in the brilliant cast are Suzanne Blakeslee, Mary Denise Bentley, Jeff Lyons, Herndon Lackey, and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong, ever-changing. Tuesday through Friday at 8:30, Saturday at 7 and 10, Wednesday at 2:30, and Sunday at 3:30; $32.50 to $35. At **Theater East,** 211 East 60th Street (838-9090). ● ●

FOREVER PLAID—A musical comedy, "a many-splendored thing", written and directed by Stuart Ross, tells about a semi-professional harmony group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. Featured in the cast are John Caracciola, Matt McClanahan, Drew Geraci, and Steve Gunderson. Tuesday through Thursday at 8 p.m., Friday and Saturday at 7:30 p.m. and 10:30 p.m., Sunday at 3 p.m. and 7:30 p.m.; $30 to $35. Opened: 5/20/90. At **Steve McGraw's Place**, 158 West Seventy-second Street (595-7400).●

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GEORGY—Based on the novel by Margaret Forster and the film *Georgy Girl*, this revival has music by George Fischoff, the lyrics are by Carole Bayer-Sager, and the book is by Tom Mankiewicz. Directed by Morgan LaVere, the story is about Georgy (Meghan Duffy) whose life is complicated by her swinging female roommate, a relationship with her friend's boyfriend, and the lecherous advances of her father's wealthy employer. Featured in the cast are Molly Elle Scott, Michael Oberlander, Joel Goodness, Jonathan Lutz, Bill Sheeler, Fredi Walker; and Tracy Darin Schellie Archbod is the choreographer. Tuesday through Friday at 8 p.m.; $10; through 8/9. A Citystock production at the **Wings**, 154 Christopher Street (627-2961).

THE GOOD TIMES ARE KILLING ME—Linda Barry's play, with music, about the coming of age of two girls, one white and one black, as they explore the mysteries of adolescence, music, divided families, and racism; directed by Mark Brokaw. Featured in the cast are Angela Goethals, Peter Appel, Kim Staunton, Ray De Mattis, Ruth Williamson, Wendell Pierce, Kathleen Dennehy, Jennie Moreau, Ellia English, Chandra Wilson, Brandon Mayo, Holly Felton, John Lathan, and Lauren Gaffney. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m.; $20 to $28; from 7/30. At the **Minetta Lane Theater**, 18 Minetta Lane (420-8000).

GUILT WITHOUT SEX—A neurotic musical starring Marilyn Sokol plays Wednesday and Saturday matinees at 2 (all tickets $20), at the **Red Blazer Too**, at 349 West Forty-sixth Street; And every Sunday at 7, and Monday at 8, (all tickets $20) at the **John Houseman Theater**, 450 West Forty-second Street (564-8038).

HOME AND AWAY—Written and performed by Kevin Kling and directed by David Esbjornson, play presents an evening of comic storytelling as Kling recreates his childhood in Minnesota and spins tales of his world travels. Monday through Saturday at 8 p.m., Saturday at 2 p.m.; $20 to $28; through 8/10. At the **Second Stage Theater**, 2162 Broadway at Seventy-sixth Street (873-6103).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells of two married couples sharing a Fire Island beach house over a long Fourth of July weekend; directed by John Tillinger. Featured in the cast are Roxanne Hart, Anthony Heald, Nathan Lane, and Deborah Rush. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., Saturday and Sunday at 2:30 p.m.; $35 (7/27 and 28 are at 2 p.m. instead of 2:30 p.m.). As of 7/29, new times are Monday through Saturday at 8 p.m., Wednesday at 3 p.m., and Saturday at 2 p.m.; tickets are $35. A Manhattan Theater Club production at the **City Center's Stage I,** downstairs at 131 West Fifty-fifth Street (581-7907).

LUSTING AFTER PIPINO'S WIFE—Sam Henry Kass's comedy in which four working-class singles find that the only thing worse than being alone is being involved; directed by Casey Childs. Featured in the cast are Alexandra Gersten, Joseph Siravo, Wayne Maugans, and Debra Riessen. Monday through Friday at 8 p.m., Saturday at 6 p.m. and 9:30 p.m.; $24. At the **Forty-fifth Street Theater,** 354 West Forty-Fifth Street (564-8038).

MAMBO MOUTH—Written and performed by John Leguizamo, play features seven comic character sketches; directed by Peter Askin. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 5 p.m.; $25; through 8/25. At the **Orpheum Theater**, 126 Second Avenue (477-2477).

THE MATCHMAKER—Dorothy Loudon has the title role in this revival of Thornton Wilder's farce (remember *"Hello, Dolly"?*), set in Little Old New York in the 1880s. Joseph Bova is the object of her match-making; directed by Lonny Price. Tuesday through Saturday at 8 p.m., Wednesday, Saturday and Sunday at 2 p.m.; through 9/8; $25 to $35. At the **Roundabout Theater**, 100 East Seventeenth Street (420-1883).

A MIDSUMMER NIGHT'S DREAM—*Free Shakespeare in the Park* continues, from 7/30 to 8/11, with the second of its performances, a Brazilian production of Shakespeare's most erotic comedy, here set in the Amazon rain forest; translated, adapted, and directed by Caca Rosset, performed in Portuguese (an English synopsis is available). Tuesday through Sunday at 8. FREE! Tickets are distributed, one per person, at 6:15 p.m. on day of performance at the **Delacorte Theater** in Central Park. Enter Central Park West at Eighty-first Street, or from the East Side at Seventy-ninth Street and Fifth Avenue (861-7277).

MY SON THE DOCTOR—Marc J. Bielski's contemporary family comedy, directed by Jeffrey B. Marx, dramatizes the repercussions when a man suddenly changes his life's ambition. Tuesday through Saturday at 8 p.m.; $12. A Quaigh Theater production at the **Irish Arts Center**, 553 West Fifty-first Street (247-6078).

NUNSENSE—Dan Goggin's entertaining musical adventure comedy drama, now in its sixth year, of five sensible and motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Featured in the cast as the good-hearted and talented nuns are Alvaleta Guess, Christine Anderson, Sarah Knapp, Liz McCartney, and Alecia Miller. Tuesday, Wednesday, and Thursday at 8 p.m.; $30; Friday and Saturday at 8, p.m.; $35; Saturday at 2 p.m., Sunday at 3 p.m., $32.50. At the **Douglas Fairbanks Theater**, 432 West Forty-second Street (239-4321). ● ●

ONLY THE TRUTH IS FUNNY—Rick Reynolds appears in his one-man portrayal of autobiographical theater. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 7 p.m.; $29.50; through 8/4. At the **Westside Company Theater**, 407 West Forty-third Street (246-0102).

OUR YOUNG BLACK MEN ARE DYING AND NOBODY SEEMS TO CARE—James Chapman's play is a compassionate look at some of those men whose lives and (untimely) deaths are reflected in the familiar statistics of drug abuse, crime, police brutality, alcoholism, poverty, and AIDS. Thursday through Saturday at 8 p.m., Sunday at 3 p.m.; through 8/31; $20. At the **Castillo Cultural Center**, 500 Greenwich Street (941-5800).

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here five judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Go! Tuesday through Friday at 8:30 p.m., Saturday at 7:30 p.m. and 10:30 p.m., Sunday at 3:30 p.m. and 7:30 p.m.; $32.50 to $35; dinner available. At the **Blue Angel**, 323 West Forty-fourth Street (262-3333).

PENN & TELLER ROT IN HELL—Not really: they return after a successful international tour with additions to the items featured in their Broadway success. Model Carol Perkins makes the move with them, as will "Casey at the Bat", the duck and the anvil. Tuesday through Friday at 8 p.m., Wednesday at 2 p.m., Saturday at 3 p.m., 7 p.m., and 10 p.m.; $35; from 7/30. At the **John Houseman Theater**, 450 West Forty-second Street (564-8038).

PERFECT CRIME—Warren Manzi's long-running thriller; about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Directed by Jeffrey Hyatt. Featured in the cast are Catherine Russell, James Farrell, Brian Dowd, Marcus Powell, and Dean Gardner. Opened: 4/5/87. Monday, and Thursday through Saturday at 8 p.m., Sunday at 3 p.m. and 7 p.m., Wednesday and Saturday at 2 p.m.; $30. At the **Theater Four**, 424 West Fifty-fifth Street (695-3401).● ●

PROM QUEENS UNCHAINED—A musical comedy about a senior high prom queen competition at a public school in 1959. Book is by Stephen Witkin, musical score, with a wide range of fifties sound, is by Keith Herrmann, lyrics are by Larry Goodsight. With Natasha Baron, Sandra Purpuro, Don Crosby, Connie Ogden, Dana Ertischek, Susan Levine, Mark Stephens, David Brummel, Ilene Bergelson, Ron Kurowski, Mark Traxler, James Heatherly. Tuesday-Friday at 8, Saturday and Sunday at 2:30 and 7 p.m.; $33 (includes a bag lunch). At the **Village Gate** (downstairs), 160 Bleecker Street (475-5120).

RED SCARE ON SUNSET—Charles Busch's play focuses on the 1950s Hollywood movie actress Mary Dale (played to the hilt by Charles Busch) who finds out, to her horror and dismay, that she is married to a communist (Eeek!); directed by Kenneth Elliot. Featured in the cast are Ralph Buckley, Roy Cockrum, Andy Halliday, Julie Halston, Judith Hansen, Mark Hamilton, and Arnie Kolodner. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $30 to $32.50; through 9/15. At the **Lucille Lortel Theater**, 121 Christopher Street (924-8782).

REPERTORIO ESPANOL—Events at present scheduled through August: Jacobo Langner's *Esperando La Carroz*; directed by Braulio Villar ($15); Dolores Prida's *Botanica*, directed by Manuel Martin ($15); Roberto Cossa's *La Nonna*; directed by Braulio Villar ($15); Gloria Gonzalez's *Cafe Con Leche*, directed by Rene Buch ($15). **Dance:** Pilar Rioja Performances: 8/12 through 31 ($20). (For schedule of dates and times information, please phone theater.) At the **Gramercy Arts,** 138 East Twenty-seventh Street (889-2850).

ROMEO AND JULIET—Shakespeare's tale of young passion dashed by family rivalry and fateful tragedy; directed by Alberta Huseman, with a thirty-five-member cast. Juliet is played by Bonni Byrne and Romeo is Stefane Farella. Thursday through Saturday at 8 p.m., Sunday at 3 p.m.; 8/8 through 11; $15. A Blooming Grove Theater Ensemble production at the **Intar Theater**, 420 West Forty-second Street (279-4200).

SHORT SHOTS—*Out of Focus, Norman, Room 2303, Poopsie,* and *Joinin' of the Colors*, original musical theater pieces, directed by Bill Blechingberg, are by David Tenney, Benita Green, Reena Heenan, Frank Jump, Lynn Portas, and Dan Clancy. In the casts are Lisa Asher, James Saxonmeyer, Anne Healy, Lawrence Faljean, Frank Jump, Christopher Brown, Larry Klein, Milo Heenan, Alfred Lakeman, and Lorraine Serabian. Thursday through Monday at 7 p.m.; $18.50. At the **Improvisation Theater**, 358 West Forty-fourth Street (765-8268).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun) trying to answer the question: 'What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance'? Directed by A. J. Antoon with an eye for zany detail. Featured in the cast are Erik Frandsen, Michael Garin, Robert Hipkens, Donna Murphy, Francis Kane, Art Baron, Cathy Foy, Jon Gordon, Oliver Jackson Jr., Earl C. May, Paula Lockheart (who wrote the music and lyrics); and the book is by Allan Katz. Tuesday through Friday at 8 p.m., Saturday at 5 p.m. and 9 p.m., Sunday at 3 p.m. and 7 p.m.; $25 to $37.50. At the **Song of Singapore Theater,** 17 Irving Place (228-0844).

THE SUM OF US—David Stevens's award-winning play, which features Matt Salinger, Richard Thomsen, Daniel Baum, and Phyllis Somerville, and is directed by Kevin Dowling, deals with the relationship between an understanding, widowed father living under the same roof with his homosexual son. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 3 p.m. and 7:30 p.m.; $22.50 to $32.50; through 8/4. At the **Cherry Lane Theater,** 38 Commerce Street (989-2020).

THE SUMMER THEY STOPPED MAKING 'LUDES—*(How Taking Peyote Turned Me Into a Coyote)*: Steven Tanenbaum's comedy, directed by Scott Schneider, melds the disaffected drug culture of suburban teens with the sacred knowledge of the Native American "brujo" or sorcerer. Friday and Saturday at 8 p.m.; $10. **Dick Shea's Studios**, 100 East 16th Street (243-6542).

THE TIME MACHINE—H. G. Wells's classic novel, widely regarded as the prototype of all great science fiction stories, in which an English inventor travels a thousand years and finds a world of total strangeness; adapted for the stage and directed by Harv Dean; featuring Jim Mineo as the intrepid Time Traveler. Wednesday through Saturday at 8 p.m., Sunday at 3 p.m.; $12; through 9/22. Upstairs at the **Second Studio for Actors Theater,** 163 West Twenty-third Street, on the fourth floor (453-7050).

OFF OFF BROADWAY

CONTEMPORARY ONE-ACT PLAYS—*Sure Thing*, by David Ives, revolves about and dissects the mating habits of the upwardly mobile population. *The Author's Voice*, by David Greenberg, tells the sad story of an ambitious writer with nothing to say. *Self-Torture and Strenuous Exercise*, by Harry Kondoleon, is a playlet about the romantic dependence of a newly-published author as he tries to dump his wife for that of his best friend. All are directed by Joseph Millett and featured in the casts are Lee Eypper, Bill Spruill, Louis Kylis, Doug Hall, Candis Paule Riggs, Tho Goff, and Michael Wire. Monday and Tuesday at 8 p.m.;through 8/6; $10. A Lightning Strikes Twice production at the **Synchronicity Space Theater**, Fifty-five Mercer Street (586-1001).

DEAD HOUSE AT THE END OF THE STREET—Tod Alcott's play revolves about the dynamics, tensions, and violence of domestic relations. It examines a boy's relationship with his father, and ten years later, with his wife, both catastrophic. With Todd Alcott, Jack Garrett, and Sue Scarlett; directed by Matt Mitler. Wednesday through Sunday at 8; $12; 8/14 through 25. An Alarm Dog Repertory production at the **Home for Contemporary Theater and Art**, 44 Walker Street (431-7434).

DOUBLE BILL—Harold Pinter's *The Lover*, directed by David Grove, presents a typical British husband and wife, but she has a very unusual lover; with Jeff Stafford, Kelly Kimball, and Chris McKinney. Richard Greenberg's *The Author's Voice*, directed by Jeff Stafford, tells of Todd, beautiful and dumb, and Gene, deformed and poetic; with Kevin Orton, Melissa Brown, and Chris McKinney. 7/30 through 8/3, at 8 p.m; $12. A Workhouse Theater production at the **William Redfield Theater**, 354 West Forty-fifth Street (874-7571).

DREAMS ARE FUNNY—Seven short plays, written and directed by Nancy Oliver, exploring the psychic terrain of our seemingly lost society at a crossroads, not knowing which way to turn. Wednesday through Sunday at 8 p.m.; 7/31 through 8/11; $12. An Alarm Dog Repertory at the **Home for Contemporary Theater and Art**, 44 Walker Street (431-7434).

FARCE FEST '91—One-Act Festival: George Feydeau's *Baby Goes to Pot*, directed by Roger Mrazek, is about mistaken identities, and, yes, about porcelain chamber pots. John Morton's *Box and Cox*, directed by Michael Murnin, deals with a landlady who rents the same room and bed to two men, a day-worker and a night-worker, neither of whom know they are sharing. And the third one, Nicholas Udall's *Ralph Roister Doister*, directed by Norman Rhodes, is a sixteenth-century battle of the sexes. Thursday through Saturday, 7/25 to 8/3 at 8 p.m. Saturday and Sunday, 7/27 through 8/4 at 2 p.m.; $8. A Roundabout Ensemble production at the **Susan Bloch Theater**, 307 West Twenty-sixth Street (420-1360).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen food king. Evening includes dinner. Wednesday through Sunday at 8; $65. A Participatory Theater production at **Il Sole**, 40 West Fifty-sixth Street (696-8585).

THE HAIRY APE—A revival of Eugene O'Neill's play about the Individual murdered by Society; directed by S. Armus. Featured in the cast are S. Armus, James Stevenson, and Patrick G. Callaghan. Thursday through Saturday at 8, Sunday at 3 p.m.; 8/1 through 18; $10. At **Theater Twenty-two,** 54 West Twenty-second Street (243-2805).

HAMLET—Shakespeare's work, starring Keith Burns in the title role, Will Buchanan as Claudius, Doris Reardon as Gertrude, and Nancy Huddleston as Ophelia; directed by James Jennings. Wednesday through Saturday at 8 p.m.; $10; through 8/10. At the American Theater of Actors **Outdoor Garden Theater**, 314 West 54th Street (581-3044).

HEARTBREAK HOUSE—A revival of George Bernard Shaw's comedy/drama about love, liars, and the sorrows of a broken heart; directed by Peter Ruffet. Featured in the cast are Rayna Baker, Robert Sutherland, and Sheila Gerber. Thursday, Friday, and Saturday at 8 p.m., Sunday at 3 p.m.; $10; through 8/25. At the **Westside Repertory Company Theater**, 252 West Eighty-First Street (874-7290).

LINE—Israel Horovitz's long-running play about five people who want to be first in line, directed by Doug Lieth; the choreography is by Leava Hall; Wednesday, Saturday, and Sunday at 9:30; $10. In repertory with *I—Land*, which is excerpted from Sonia Picer's novel about the ups and downs of daily life in Manhattan; directed by Laura Josepher, Thursday and Friday at 9:30 p.m.; $10. At the **Thirteenth Street Theater**, Fifty West Thirteenth Street (675-6677).● ●

MARIE AND BRUCE—Robin Poley and Scott Klavan star in a revival of 1991 Obie Award-winner Wallace Shawn's comedy about the confusion and frustration in a modern marriage; directed by Ronald Bly. Featured in the cast are Hal Cohen, Deirdre Manganaro, Kenneth Elchert, Laurence Gewirtz, and Wendy Forum. Wednesday through Friday at 8 p.m.; $10; through 8/2 (no performance 7/31). A Liberty Stage Company production at the **West End Gate Theater**, 2911 Broadway at 114th Street (695-1709).

MOLIERE—This one-man play, written and performed by Richard Morse, is an imaginary exploration of the life of the French playwright/actor who raised comedy to equal rank with that of tragedy. Wednesday through Saturday at 8 p.m.; through 8/10; $10. A Theater of the Artists League production at the **Pearl Theater**, 125 West Twenty-second Street (989-3565).

NATURAL SELECTION—An evening of four one-acters about mating habits in contemporary and futuristic America: *Genius Loci*, by Neal Brilliant, presents a gay couple with a very "straight" dilemma. *Women Who Love Science Too Much*, by Kathleen Cahill, depicts sibling rivalry when one sister finds the "perfect" mate; *Fast!*, by A.E.O. Goldman, compresses an entire contemporary courtship into a prolonged wait on line for breakfast; *Science and Fast! Dead Voices*, by Noel Madlansacay, tells about a pair of orphans attempting to recreate a culture from pre-apocalyptic artifacts. Wednesday through Friday at 7:30; Saturday at 3 and 7:30; FREE! Through 8/3. Open Captioned for the Deaf and super-titled in Chinese and Spanish. At the Henry Street Settlement's **Louis Abrons Art Center**, 466 Grand Street (473-7584).

RHINOCEROS—A revival of Eugene Ionesco's 1960 play, featuring Gregg Rochman as an awkward little man who drinks too much. It starts with a peaceful day, in a peaceful town, with a rhinoceros suddenly charging down the street. Then more come, then more and more: this is supposed to illustrate the absurdity of the human condition; and that's what 'they' say. The director is Anne de Mare. Wednesday through Saturday at 8; through 8/17; $10. An Independent Theater Company production at the **House of Candles Theater**, 99 Stanton Street (353-3088).

RICHARD CORY—A. R. Gurney, Jr.'s play, based on Edwin Arlington Robinson's poem, presents the connection with the "people of the pavement" to Cory's ultimate decision; directed by Brenda Lynn Bynum. Featured in the cast are Bruce Barney, Rachel Bones, Brian McGovern, James Jenner, and Glo Duncan. Through 8/4; $10; Thursday through Saturday at 8 p.m., Sunday at 5 p.m. At the **Oasis Theater Company**, 230 East Ninth Street (673-3706).

SUMMERFEST '91—Four one-acters: *Open and Shut; Hermaphrodite*; and *Something Rotten in Denmark*, all written by Annie G; and *Tiger in the Ground*, by Paul Kadetz. All are directed by Mike Wills. Featured in all or most of the casts are Patrick Johnson, Manette Merrill, Denise Krueger, Marta Vidal, Ben Shepard, and Marc Parent. 8/1-4 at 8; $10. **Harold Clurman Theater**, 412 West Forty-second Street (967-1481).

THREE SISTERS—A revival of Anton Chekhov's drama of transplanted girls and their discontent; translated by Jean-Claude van Itallie, and directed by Peter Sylvester. Featured in the cast are Marie Trusits, Michael Collins, Tony Cormier, Jeff Spolan, Anne Maire Cummings, Joseph Scott, Joey Golden, Laurie Muir, David Hanley, Ginette Molina, Samme Johnson, Adam Michenner, Troy Ruptash, and Edward Suter. Thursday through Saturday at 8, Sunday at 3 (additional one 8/7 at 8); $10; through 8/11. **Synchronicity Theater**, 55 Mercer Street (925-8645).

TONY 'N' TINA'S WEDDING—Artificial Production delivers a Wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Rick Pasqualone and Sharon Angela are the happy couple. Tuesday through Saturday at 7 p.m., Sunday at 2 p.m.; phone for prices (279-4200).

TWO ONE-ACT PLAYS—Revivals of George Bernard Shaw's *O'Flaherty, V.C.*, and Agatha Christie's *Accident*, the first is a satirical comedy; the second is a murder mystery with an unusual twist at the end; both are directed by Fred Fondren. Featured in the cast are Stephen Broker, Missy Hart, Walter Walker, and Ray Kasper. Thursday through Saturday at 8 p.m.; $10; through 8/10. At the **Prometheus Theater**, 239 East Fifth Street (477-8689).

WISE GUISE—Original music, dance, and vignettes that examine closely homelessness, art, AIDS, the Gulf crisis, ecology, racial tension, etc. And the Wise Guise are Daniel Wilkes Kelley, Craig Meade, T. Scott Lilly, and Juan Villegas. Thursday through Saturday, 8/22, 23, and 24 at 10:30 p.m.; $8. **Home for Theater and Art,** 44 Walker Street (431-7434).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

SOLUTIONS TO LAST WEEK'S PUZZLES

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ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

During the summer, galleries are generally open Mon.–Fri. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

DAN CHRISTENSEN—Abstract paintings from the late 1960s to the present; through 8/16. Salander-O'Reilly, 20 E. 79th St. (879-6606). See Solos, 57th Street Area.

57th Street Area

DAN CHRISTENSEN—Abstract paintings from the late 1960s to the present; through 8/30. Drake, 50 W. 57th St. (582-5930). See Solos, Madison Avenue and Vicinity.

BLANCHE LAZZELL—Modernist paintings, watercolors, and woodblock prints; through 9/29. Archives of American Art, 1285 Ave. of the Americas (399-5015), Mon.–Fri. 9:30–4:45.

SoHo and TriBeCa

GARY BROTMEYER—Collages, drawings, and objects; through 7/31. Miller, 138 Spring St. (226-1220).

PETER NADIN—"Poetry Room"—a one-year installation that changes monthly; through 8/31. American Fine Arts Co., 40 Wooster St. (941-0401).

TIMOR NOVIKOV—Works made with pieces of old fabric sewn together; through 7/31. Kind, 136 Greene St. (642-6302).

DANIEL RIBERZANI—Vividly-colored paintings and lithographs that depict familiar objects; through 8/8. Ergane, 469 W. Broadway (228-9600).

CARI ROSMARIN—Surrealist landscape paintings; through 7/31 (August by appointment). Kelly, 591 Broadway (226-1660).

BARBARA SCHWINN-JORDAN—Romantic illustrations from the 1930s through the 1950s that appeared in *Ladies Home Journal, The Saturday Evening Post, Collier's*, and other magazines; through 8/10. Illustration House, 96 Spring St. (966-9444).

PETER WEST—Paintings in a series titled "Images of Vietnam"; through 7/31. Foster Goldstrom, 560 Broadway (941-9175).

Other

LISA DAWN GOLD/PATRICIA CANELAKE—Toy-like machines that draw/An installation of twenty-four paintings that are influenced by four family histories and cross a time period from the turn of the century to the present. Through 8/10. Elston Fine Arts, 214 E. 9th St. (254-0391).

GROUP SHOWS

Madison Avenue and Vicinity

CADE—1045 Madison Ave. (734-3670). Works by Pinceman, Rotterdam, Stankiewicz, Tobey, Wallach; through 8/15.

CUDAHY'S—170 E. 75th St. (879-2405). Paintings and works on paper by Basham, Day, Godbee, McNickle, Mendenhall, Stefanic, others; through 7/31.

FORUM—1018 Madison Ave. (772-7666). Works by Avery, Bluemner, Burchfield, Fischl, Gillespie, Marsh, Nelson, Nerdrum, Nickson, Phillips, Weber; through 7/31.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "Elegant Lives," with works by American and European artists executed between 1875–1910, including Anshutz, Beraud, Cassat, Chase, Hassam, MacMonnies, Robbe, Tissot, Whistler, others; through 8/2.

MARBELLA—28 E. 72nd St. (288-7809). 19th and 20th-century paintings by Bierstadt, Chase, Clark, Inness, Rothbort, others; through 9/21.

SHEPHERD—21 E. 84th St. (861-4050). 19th and 20th-century paintings and sculpture, by Gargallo, Rauch, Tassaert, Wittmer, others; through 9/14.

SPANIERMAN—50 E. 78th St. (879-7085). "The American Still Life: From the Antebellum Era to the Roaring Twenties, 1850–1930," with works by Brown, Curran, Francis, Platt, Twachtman, others; through 9/27.

WERNER—21 E. 67th St. (988-1623). Drawings by Baselitz, Kirkeby, Lupertz, Penck, Van Vliet; through 8/9.

57th Street Area

BLUM HELMAN—20 W. 57th St. (245-2888). "Red, White, Blue," with works by Andoe, Bowling, Moskowitz, Serrano, True, Tuttle; through 8/2.

DAVERIO—41 E. 57th St. (826-4210). "Regarding the Figure," with paintings, drawings, sculpture, and prints by Abakanowicz, Avery, Balla, Blell, Dine, De Chirico, Goodwin, Hopkins, Martioni, Modigliani, Savinio, Spero; through 8/2.

DEL RE—41 E. 57th St. (688-1843). Works by Appel, Arman, Baj, Cottingham, Marcarelli, Pomodoro, Tooker, others; through 8/31.

EMMERICH—41 E. 57th St. (752-0124). "Table Sculpture," by Alechinsky, Benton, Calder, Chadwick, Ginnever, Pepper, Wolfe, others; through 8/16.

FISCHBACH—24 W. 57th St. (759-2345). "House of Fischbach II: Be Cool and Chill and Stay Right Here," with paintings, watercolors, and drawings by Behnke, Blaine, Button, E. De Kooning, Dodd, Freilicher, Nick, Wilson, others; through 8/30.

GOODMAN—24 W. 57th St. (977-7160). Works by Anselmo, Boltanski, Cragg, Graham, Lewitt, Oldenberg, Munoz, Penone; through 8/30.

I.B.M. GALLERY OF SCIENCE AND ART—590 Madison Ave. (745-3500), Tue.–Sat. 11–6. Free. "Corot to Monet: The Rise of Landscape Painting in France"; through 9/28.

JOSEPH—745 Fifth Ave. (751-5500). Furniture by Booner, Carpenter, Castle, Dunnigan, Hurwitz, Paley, Wahl, others; through 9/21.

MCCOY—41 E. 57th St. (319-1996). Works by gallery artists; through 8/30.

MILLER—41 E. 57th St. (980-5454). "Portraits on Paper," with drawings, gouaches, and photographs by Arbus, Basquiat, Clemente, Close, Condo, Dokoupil, Greene, Katz, Kossoff, Moynihan, Steir, others; through 8/2.

PACE—32 E. 57th St. (421-3292). Works by Judd, Mangold, Ryman, Serra; through 9/6.

TILTON—24 W. 57th St. (247-7480). "When Objects Dream and Talk in Their Sleep," with installations by Apfelbaum, Conner, Cranston, Evans, Hayes, Kilimnik, Messager, Moffett, Schorr, Smith; through 8/16.

SoHo and TriBeCa

ALEXANDER EDITIONS—476 Broome St. (925-2070). Recent prints by Bosman, Chase, Dickson, Jacquette, Mangold, Winters; through 8/2.

AUCHINCLOSS—558 Broadway (966-7753). Drawings by Haynes, Muehlemann, Ortins, Usle, Witek; through 8/16.

AUSTRALIA—98 Greene St. (274-9835). Paintings on bark, canvas, and wood by Aboriginal artists from Australia's tropical north and central desert regions; through 8/24.

BEITZEL—102 Prince St. (219-2863). Invitational show with works by Dudding, Fink, Godfrey, Heeks, Hristoff, Kapp, Lootz, Macdonald, Messer, Moriarty, Neher, Young; through 8/30.

BUSTAMANTE—560 Broadway (226-2108). Works by gallery and invited artists, including Dennis, Lewandowksy, Mostel, Ruttenberg, others; through 8/10.

CASTELLI—420 W. Broadway (431-5160). Works by Artschwager, Flavin, Johns, Kelly, Lichtenstein, Oldenberg, Rauschenberg; through 8/9.

CROWN POINT PRESS—568 Broadway (226-5476). Prints by Brice, Clemente, Katz, LeWitt, Steir; through 8/23.

DAVIDSON—415 W. Broadway (925-5300). Invitational show with works by Caporael, Deihl, Elliott, Moore, Otero, Rickert, Rosas, Wellington; through 8/31.

DONAHUE—560 Broadway (226-1111). Works by Barke, Cyphers, Engel, Lee, Mekul, Miller, Mooney, Petri, Rose, Schmit; through 7/31.

FELDMAN—31 Mercer St. (226-3232). Prints, photographs, and multiples by gallery artists; through 7/31.

HELANDER—415 W. Broadway (966-9797). Works on the theme of the pool, by Hockney, Bartlett, Rauschenberg, Heffernan, Mitrotti, Thompson, Turkle, Zalopany; through 8/3.

HELLER—71 Greene St. (966-5948). Works in glass by four Czech artists; through 8/17.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). Works by faculty, staff, and artists-in-residence; through 8/9.

HOFFMAN—429 W. Broadway (966-6676). Black and white drawings, paintings, prints, and sculptures, by Averbuch, Brady, Buchwald, Ferrer, Gonzalez, Harris, Plagens, Richards, Sullivan, others; through 9/3.

KASMIN—580 Broadway (219-3219). Works by Anderson, Dokoupil, Etkin; through 7/31.

KATZEN—475 Broome St. (966-4469). Works by gallery artists; through 8/28.

LEDISFLAM—584 Broadway (925-2806). Works by Acheson, Engels, Ghen, Harrison, Lutes, Masters, Sillman, others; through 8/30.

LENNON, WEINBERG—580 Broadway (941-0012). Sculpture by De Kooning, Hague, Saret, Westerlund-Roosen, Westermann; through 8/2.

LEVY—415 W. Broadway (941-0009). "Pools" with works by Bartlett, Clemente, Feher, Fonssagrives, Mitrotti, McKenzie, Rivers, others; through 7/31.

MARCUS—578 Broadway (226-3200). Works by gallery artists; through 8/30.

PACE—142 Greene St. (421-3292). Works by Baselitz, Close, Dine, Flanagan, Morley, Oldenburg, Samaras, Schnabel; through 9/14.

PARRASCH—584 Broadway (925-7090). A juried exhibition of contemporary art furniture; through 8/30.

PERLOW—560 Broadway (941-122). Works by gallery and invited artists; through 8/31.

P.P.O.W.—532 Broadway (941-8642). Works by Attie, Martin, Smith, Watts, Weems, Woodruff, Wojnarowicz; through 8/16.

PROTETCH—560 Broadway (966-5454). "Green," with works by Armajani, Burle-Marx, Graves, Solomon, Sonfist, Wines, Zimmerman, others; through 9/29.

ROSEN—130 Prince St. (941-0203). Works by Feher, Fonseca, Hayes, Mitchell; through 8/14.

SHAINMAN—560 Broadway (334-8453). Works by Bowen, Ceccobelli, Evergon, Genzken, Lexier, Pellegrin; through 7/31.

THE DRAWING CENTER—35 Wooster St. (219-2166). "Seeing Through 'Paradise': Artists and the Terezin Concentration Camp"; through 8/2.

303—89 Greene St. (966-5605). "True to Life," with works by Acconci, Dion, Gober, Meyer, Oates, Ruff, Tiravanija, Warhol; through 8/9.

WEBER—142 Greene St. (966-6115). Works by Allen, Antonaci, Aycock, Buren, Burgin, Fulton, Kasten, Kendrick, Lewitt, Murphy, Ryman, Tjampitjinpa; through 8/30.

Other

CITY GALLERY—2 Columbus Circle (974-1150). "Deco-Deco: New York Theatres of the Thirties," with drawings and photographs of New York theaters built during the 1920s and 1930s; 8/5–9/13.

ILLUSTRATION—330 E. 11th St. (979-1014). Paintings and drawings by Calver, Flesher, Fraser, Guarnaccia, Munck, Russo, Samaras, others; through 8/3.

THE GALLERY—30 Bond St. (505-9668). Works by artists who use "nature" as subject matter, including Batcheller, Davey, Gellis, Nash, Sigmund; 7/30–8/17.

THE WORLD FINANCIAL CENTER—Courtyard Gallery (416-5300). "Battery Park City Imagined," a retrospective of urban designs for Battery Park City, and an exhibit of critiques, plans, and projects by students and faculty of Columbia University's Graduate School of Architecture, Planning, and Preservation and Pratt's School of Architecture; through 9/20.

PHOTOGRAPHY

BAUM—588 Broadway (219-9854). Works by Ahrendt, Burson, Charlesworth, Divola, Fellman, Nagatani, Roberts, others; through 8/30.

SAM BERANBAUM—Color photographs of flowers; through 7/31. Camera Club of New York, 853 Broadway (260-7077).

DANZIGER—415 W. Broadway (226-0056). "A Photography Show for Children," with works by Erwitt, Ritts, NASA, Mann; through 7/31.

FRANK ESPADA—Photographs that document the Puerto Rican migratory experience; through 8/1. Lehman College, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8211).

HOUK FRIEDMAN—1094 Madison Ave. (628-5300). Vintage and contemporary prints, by Abbott, Bourke-White, Evans, Lange, Norman, Outerbridge, Weston, others; through 9/10.

WAYNE GEIST/ORAH MOORE—Photographs of urban landscapes/Photographs that depict the lifestyles of American ranchers; 8/1–8/29. Step, 66 Crosby St. (226-6516).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $3; students $1.50; seniors $1. Through 9/8: "Vanishing Spain: Photographs by Cristina Garcia Rodero, Cristobal Hara, Fernando Herraez, Koldo Chamorro, Ramon Zabalza." Through 9/8: "Video Portrait Gallery: A Video Installation by Joan Logue."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Sun. 11–6. $3; students $1.50; seniors $1. Through 9/1: "Evolutions: The Photographs of John Sexton." Through 9/1: "Photographs by Sebastiao Salgado: Kuwait Epilogue." Through 9/1: "A Video Presentation: The Gulf War."

LIEBERMAN & SAUL—155 Spring St. (431-0747). "Who's on First," a show on the theme of baseball, with works by Altamura, Bridges, Devine, Fishman, Leibovitz, Meyerowitz, Schlesinger, Staller, others; through 8/2.

RICE—325 W. 11th St. (366-6660). "Summertime," with photographs by Brown, Costa, Goldman, Pizzarello, Serbin, Tarsches, others; through 9/2.

STALEY-WISE— 560 Broadway (966-6223). "How She Looks—A Photographic Portfolio of the American Woman," with works by Fink, Gunzman, Mark, Pagliuso, Rolston, Wegman, others; through 7/31.

NINA HOWELL STARR/MICHAEL VON GRAFFENRIED—Photographs of Georgia O'Keeffe, Lotte Jacobi, and other well-known women/Photographs that explore the controversial Switzerland of the 1980s. Through 8/23. Witkin, 415 W. Broadway (925-5510).

PERFORMANCE

ALICE TULLY HALL—Lincoln Center for the Performing Arts, 140 W. 65th St. (362-1911). "Serious Fun!" 7/31 at 8: Lucinda Childs, Sol LeWitt, and Philip Glass present "Dance (1979)." $25. 8/2 and 8/3 at 8: "Megadance," with Elizabeth Streb, Charles Moulton, Doug Elkins, and Ann Carlson. $25.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 8/4: "Explorations II: The New Furniture."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 9/22: "Hidden Beauty: Our Vanishing Native Fishes." Through 11/3: "The Way to Independence: Memories of a Hidatsa Indian Family."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 9/8: "The Here and the Hereafter: Images of Paradise in Islamic Art."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 8/4: "The Nearest Edge of the World: Art and Cuba Now." Through 8/4: "Artist in the Marketplace: Eleventh Annual Exhibition."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Williamsburg Murals . . . Through 9/30: "In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall." Through 2/28/92: "Quattrocento: Early Italian Panel Paintings." Through 9/2: "Chris Burden: Grand Lobby Installation."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Fragonard's "The Progress of Love."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., Thu. 10 a.m.–5, Fri. 10 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection." Through 9/29: "Painting a Place in America: Jewish Artists in New York, 1900–1945."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 8/18: "The Sculpture of Indonesia." Through 8/18: "The Perfect Page: The Art of Embellishment in Islamic Book Design." Through 10/13: "Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection." Through 9/1: "The Art of Paul Manship." Through 9/1: "Bronze Casting." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 8/4: "Selections from the Permanent Collections." Through 8/4: "Mozart: Prodigy of Nature." Through 8/4: "18th-Century Venetian Drawings from The Morgan Library." Through 8/4: "The Star-Spangled Banner: From Shakespeare to Stravinsky."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 9 a.m.–9. Free. Through 9/15: "America's Flower Garden." Through 9/22: "Harry Lieberman: A Journey of Remembrance." Through 9/15: "Paint, Powder, and Leaf: Selections from The Historical Society of Early American Decoration."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $3.50; seniors $3; Thu. 5–9 pay what you wish. Through 8/13: "Seven Master Printmakers: Innovations in the 1980s." Through 8/13: "The Gardens and Parks of Roberto Burle Marx." Through 9/2: "Ad Reinhardt." Through 9/2: "Projects: Thierry Kuntzel."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $4; students and seniors $3. Through 2/16/92: "The Artistic New York of Louis-Comfort Tiffany." Through 10/27: "The Committed Eye: Alexander Alland's Photography."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 9/29: "Illustrating Nature: The Art of Botany."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 8/18: "Embodying Faith." Through 8/18: "Pintura i Representacio: Broadway Window Installation by Pere-jaume." Through 8/18: "Eclipse of the Earth: Installation by Kazuo Katase." Through 8/18: "Africa Explores: 20th-Century African Art."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sun. 10 a.m.–5. $4.50; seniors $3, children $1. Through 9/23: "Markers of Change: Documents of American History." Through 8/4: "The Taste of Andrew Carnegie." Through 8/4: "Judicial Court System." Through 9/1: "McKim, Mead & White's New York."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m. –6. "Building the New York Public Library." Through 8/24: "Kingdoms of Land, Sea, and Sky: 400 Years of Animal Illustration." **New York Library for the Performing Arts,** 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 8/31: "Mozart's World: The Images of His Times."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 9/3: "Encaustic Paintings by Robert Draffen." Through 9/8: "A Bird's Eye View of New York: Views and Viewmakers of New York State." Through 9/8: "Imagenes Liricas/New Spanish Visions."

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.–5:30, Wed. till dusk, Sun. till 7. Through 10/27: "Wave Hill Pictured," with photographs by Conner, Groover, Scheer, Trager.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Calder's Circus." . . . Through 11/10: "American Life in American Art: Selections from the Permanent Collection, 1900–1950." Through 1/5/92: "American Life in American Art: Selections from the Permanent Collection, 1950–1990." Through 9/29: "Hunt Diederich." Through 10/20: "John Baldessari." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." Through 9/5: "Drawing Acquisitions, 1980–91: Selections from the Permanent Collection." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 8/17: "Steppin' Out: New York Nightlife, 1900–1945." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 8/30: "Constructing American Identity."

MUSIC AND DANCE

COMPILED BY STEPHEN DUBNER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, July 31

MOSTLY MOZART FESTIVAL—Gerard Schwarz conducts the Mostly Mozart Festival Orchestra; with pianist Alicia de Larrocha, soprano Lauren Flanigan. Prokofiev's Symphony No. 1 in D, Op. 25, "Classical"; Mozart's Piano Concerto No. 21 in C, K. 467; Mozart's concert aria "Bella mia fiamma," K. 528; Mozart's "Ah se in ciel, benigne stelle," K. 538; Mozart's Symphony No. 36 in C, "Linz," K. 425. $11–$22. Pre-concert recital at 7.

STEEL PULSE, reggae group. With Special Beat, Daddy Freddy, and Shelly Thunder. Beacon Theatre, 74th St. and Broadway (496-7070), at 8. $25, $27.50.

KAY STARR AND THE WOODY HERMAN ORCHESTRA, with saxophonist/clarinetist Frank Tiberi conducting. Big-band music for dancing. World Financial Center Plaza, between the Hudson River and West St., between Vesey and Liberty Sts. (945-0505), at 7:30. Free.

STARS UNDER THE SUN—Free performances at the World Trade Center's Austin J. Tobin Plaza (466-4170), at noon. Today, jazz with Dan Siegel, Vinx.

WOMEN IN JAZZ—Free performances at 12:15 at One Chase Plaza, Nassau and Liberty Sts. Today, Valerie Naranjo plays music about Africa and the Americas.

JAZZ AT ST. PAUL'S—The Chuck Fowler Quartet. St. Paul's Chapel, Broadway and Fulton St. (602-0768), at 5:30. $2.

AL RAPONE, zydeco accordionist/guitarist/singer. World Trade Center's Austin J. Tobin Plaza at 5. Free.

JUILLIARD CONCERTS IN THE GARDEN—Pianist Hiejae Rho. Bach, Chopin, Ginastera, Liszt. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

JANICE GRICE, bassoonist. Golda Meir Square, 1411 Broadway between 39th and 40th Sts., at 12:15. Free.

BILL TURNER AND BLUE SMOKE—Country and western. McGraw-Hill Park, 1221 Avenue of the Americas between 48th and 49th Sts., at 12:30. Free.

NEW YORK PHILHARMONIC IN THE PARKS, Raymond Leppard conductor, with trumpeters Philip Smith and George F. Coble. Works by Vivaldi, Respighi, Copland. Dyker Beach Park, Brooklyn (212-875-5709), at 8. Free.

Thursday, August 1

MOSTLY MOZART FESTIVAL—The Cleveland String Quartet with clarinetist Richard Stoltzman, pianist Horacio Gutierrez. Mozart's Piano Quartet in E-Flat, K. 493; Beethoven's String Quartet in f, Op. 95, "Quartetto serioso"; Mozart's Clarinet Quintet in A, K. 581. Avery Fisher Hall at 8. $11–$22. Pre-concert recital at 7: Horacio Gutierrez.

LINCOLN CENTER OUT-OF-DOORS FESTIVAL—"Bassoon Bon-Bons." Bassoonist Daniel Smith and members of Concert Artists of Baltimore. Works by Gerry Markoe (premiere), Vaughan Williams, Joplin, Vivaldi, Henry Hargrave. North Plaza at 6:30. Free.

NEW YORK CHORAL SOCIETY SUMMER SINGS—Mozart's Mass in c; Bernstein's *Chichester Palms.* Guest conductor James Litton. CAMI Hall, 165 W. 57th St. (627-0024), at 7:30. $7.

WOMEN IN JAZZ—See 7/31. Today, bassoonist/composer Janet Grice playing jazz and Brazilian music.

DMITRY RACHMANOV, pianist. 1251 Avenue of the Americas Garden, between 49th and 50th Sts., at 12:30. Free.

HALCYON WOODWIND QUINTET—Works by Dvorak, Danzi, Reicha, Hindemith. Stuyvesant Park, Second Ave. between 15th and 17th Sts., at 12:30. Free.

A COULD NINE CONSORT—Quartet with trumpet, cello, bass, keyboards, percussion, guitar. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

STARS UNDER THE SUN—See 7/31. Today, oldies with Shirley Alston.

SANTO, acoustic folksinger. Museum of the City of New York, 103rd St. and Fifth Ave. (534-1672), at noon. Free with museum admission.

BARGEMUSIC—Violinist Ik-Hwan Bae, cellist Christopher Constanza, pianist Anne-Marie McDermott. Beethoven's Sonata for Violin and Piano in G, Op. 30, No. 3; Shostakovitch's Piano Trio in e, Op. 67. Fulton Ferry Landing, Brooklyn (718-624-4924), at 7:30. $15.

SIXTIES CELEBRATION—Mark Lindsay, former lead singer of Paul Revere and the Raiders; Peter Noone, former lead singer of Herman's Hermits; the Turtles, with Flo and Eddie. Midwood Field at Seaside Park, Brooklyn (718-469-1912), at 7:30. $1 donation.

MOZART ON FIFTH, classical/pop trio. South Meadow, Snug Harbor, 1000 Richmond Terrace, Staten Island (718-390-5137), at 8. Free.

JONES BEACH SUMMER CONCERTS—The Beach Boys. Jones Beach Marine Theater (516-221-1000), at 8. $25.50.

Friday, August 2

MOSTLY MOZART FESTIVAL—Pinchas Zukerman conducts the Mostly Mozart Festival Orchestra; with pianist Yefim Bronfman; also, Zukerman plays violin. Mozart's Serenade in D, K. 250, "Haffner"; Haydn's Violin Concerto in G., Hob. VIIa:4; Haydn's Symphony No. 85 in B-Flat, "La Reine"; Mozart's Piano Concerto No. 22 in E-Flat, K. 482. Avery Fisher Hall at 8. $11–$22. Pre-concert recital at 7.

SUMMERGARDEN—Pianists Karen Becker, Cathy Kim; violinist Corinne Fujiwara. John Cage's transcription of works by Satie. Rockefeller Sculpture Garden at the Museum of Modern Art, 14 W. 54th St., at 7:30. Free.

BUDWEISER MUSICRUISE—Cajun music with Michael Doucet and Beausoleil. Cruises board at 7:30 and 10 at Pier 81, 41st St. and Hudson River (941-1234). $25.

WOMEN IN JAZZ—See 7/31. Today, vocalist Jeanne Lee, combining R&B, jazz, Latin, and avant-garde music.

BENNY GOODMAN TRIBUTE—With the Metropolitan Soloists. Fort Washington Library Branch, 535 W. 179th St., at 2:30. Free.

BARGEMUSIC—See 8/1. $18.

RED, HOT, AND COLE—Twenty-eight singers, dancers, and actors from the Brooklyn College Preparatory Center and England's Tyne Youth Theatre join in a tribute to Cole Porter. Gershwin Theater, Brooklyn College, Bedford Ave. and Ave. H (718-780-4111), at 7:30. $5.

PETER LEITCH QUARTET—Post-bop jazz review. Seuffert Bandshell, in Forest Park's Music Grove, off Woodhaven Blvd. near Myrtle Ave., Queens (718-291-ARTS), at 7:30. Free.

JONES BEACH SUMMER CONCERTS—See 8/1.

Saturday, August 3

MOSTLY MOZART FESTIVAL—See 8/2.

SUMMERSTAGE—Boozoo Chavis and his boogie/zydeco band. Also, former Chuck Berry pianist Johnnie Johnson. Bethesda Terrace, 72nd St., mid-Central Park (360-2777), at 3. Free.

SUMMERGARDEN—See 8/2.

SEAPORT LINE MUSIC BOAT—Dave Mason and Robert Gordon. Cruises board at 8 and 10:30 at the South Street Seaport, Pier 16, Fulton and South Sts. (307-7171). $18.

RED, HOT, AND COLE—See 8/2. Today at 2 and 7:30.

ROSEMARY CLOONEY, vocalist. South Meadow, Snug Harbor, 1000 Richmond Terrace, Staten Island (718-448-2500), at 7:30. $17; under 12 free.

GOLDMAN MEMORIAL BAND, Gene Young conductor. Russian and Jewish music; works by Leroy Anderson. Seaside Park Bandshell, Brooklyn (212-886-9887), at 8. Free.

JONES BEACH SUMMER CONCERTS—The Moody Blues. Jones Beach Marine Theater (516-221-1000), at 8. $25.

Sunday, August 4

SUMMERSTAGE—Diblo Dibala, a guitarist from Zaire, plays Soukous, a fusion of rhumba and African beats. Bethesda Terrace, 72nd St., mid-Central Park (360-2777), at 3. Free.

LINCOLN CENTER OUT-OF-DOORS FESTIVAL—A New Orleans Mardi Gras parade, featuring the Treme Brass Band. Damrosch Park at 7. Free.

JAZZ AT ST. PETER'S—At 5: vespers with Eddie Bonemere, the JESU Choir. At 7: The Inma Lazaro Ensemble. St. Peter's Church, Lexington Ave. and 54th St. (935-2200). Donation.

FRITS REYNAERT, carilloneur. Riverside Church, RSD and 122nd St. (222-5900), at 3. Free.

BARGEMUSIC—See 8/1. Today at 4. $18.

GOSPEL MEETS JAZZ—The Amina Claudine Myers Trio with guest saxophonist Hamiet Bluiett. Brooklyn Museum, 200 Eastern Pkwy. (718-638-5000), at 3. $5.

BRONX ARTS ENSEMBLE, Pablo Zinger conductor; with sopranos Brenda Feliciano, Cristina Arsuaga, baritone Brannon Hall-Garcia. Music of Uruguay, Cuba, Argentina, Puerto Rico. At 2: Rockwood Drive Circle, Van Cortlandt Park, Bronx. At 4: McGinley Center, Fordham University, Bronx Rose Hill Campus at Southern Blvd. 549-1899; free.

Monday, August 5

MOSTLY MOZART FESTIVAL—Flutist Jean-Pierre Rampal; harpist Marielle Nordmann; the Mendelssohn String Quartet; hornists Paul Ingraham, Richard Hagen. Spohr's Sonata for Flute and Harp; Rossini's *Variations for Flute and Harp;* Mozart's String Quartet in D, K. 575; Dussek's Harp Sonata in C; Mozart's Divertimento in D, K. 334. Avery Fisher Hall at 8. $11–$22. Pre-concert recital at 7: Mendelssohn String Quartet. Mendelssohn's Quartet in E-Flat, Op. 44.

METROPOLITAN SOLOISTS, Christine Soder artistic director. Selections from *Don Giovanni,* arranged by Triebensee. Bennett Park, 184th St. and Fort Washington Ave., at 7. Free.

STARS UNDER THE SUN—See 7/31. Today, highlights from *Pagliacci* with soprano Christine Riel and baritone Robin Buck. Accompanist John Beeson.

SUMMER SOUNDS—Outdoor music for dancing. Tonight, reggae with Roots Alive. Wise Towers Plaza, 90th St. between Columbus and Amsterdam Aves. (873-6600), at 7:30. Free.

ANNUAL GOSPEL NIGHT—Take 6 and Tremaine Hawkins. Wingate Field, between Kingston and Brooklyn Aves., Brooklyn (718-469-1912), at 7:30. Free.

Tuesday, August 6

MOSTLY MOZART FESTIVAL—Hans Graf conducts the Mostly Mozart Festival Orchestra; with pianist Anne-Marie McDermott, flutist Jean-Pierre Rampal, harpist Marielle Nordmann. All-Mozart program: Symphony No. 19 in E-Flat, K. 132; Piano Concerto No. 15 in B-Flat, K. 450. Flute and Harp Concerto in C, K. 299; Symphony in g, K. 183. Avery Fisher Hall at 8. $11–$22. Pre-concert recital at 7: McDermott and Rampal. Works by Scarlatti, Mozart, Petrini.

CLASSICAL JAZZ AT LINCOLN CENTER—Inaugural festival runs through 8/11. Tonight, "At the Court of King Oliver." Clarinetist Dr. Michael White, trumpeter/cornetist Wynton Marsalis, pianist Marcus Roberts, trumpeter Nicholas Payton, cornetist Greg Stafford, trombonist Freddie Lonzo, banjoist Don Vappie, trombonist Wycliff Gordon, bassist Reginal Veal, drummer Herlin Riley. Alice Tully Hall at 8. $30.

LINCOLN CENTER OUT-OF-DOORS FESTIVAL—At noon: Jazzmobile, with Jimmy Heath. North Plaza; free. At 8:15: Sam Mangwana, Soukous singer from Zaire. Damrosch Park at 8:15; free.

TRADEWINDS: WORLD MUSIC FESTIVAL—Kimati Dinizulu and his Kotoko Society perform sankofa, a new African music developed by Dinizulu. South St. Seaport, Pier 16, Fulton and South Sts., at 12:30. Free.

NEW YORK CHORAL SOCIETY SUMMER SINGS—Berlioz's *Requiem.* Conductor Robert DeCormier. CAMI Hall, 165 W. 57th St. (627-0024), at 7:30. $7.

HUW LEWIS, organist. Works by Bach, Mozart, Franck, Liszt. Riverside Church, RSD and 122nd St. (222-5900), at 7. $7. Pre-concert carillon recital by Richard Mathews Watson at 6:30.

STARS UNDER THE SUN—See 7/31. Today: Lowen and Navarro; the Subdudes.

SATAN AND ADAM—Guitarist/percussionist Sterling Magee and harmonica player Adam Gussow play Chicago blues. Jeannette Park, 55 Water St., at 12:30. Free.

TOSHIKO AKIYOSHI JAZZ ORCHESTRA—1251 Avenue of the Americas Garden, between 49th and 50th Sts., at 12:30. Free.

PAT CISARINO—Rhythm and blues. Grace Plaza, 1114 Sixth Ave., at 43rd St., at 12:15. Free.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/17. Tickets, $8–$52. 7/31 at 8: Sondheim's *A Little Night Music,* Paul Gemignani conducting; Howes, Bonazzi, Lambert, Moore, Glushak, Ferland, Andrews, Anderson, Maguire. 8/1 at 8: Puccini's *Turandot* (in Italian, with supertitles), Guido Ajmone-Marsan conducting; Copley, Boucher, Barasorda, Dworchak, Barcza, Brubaker, Medina. 8/2 at 8: Verdi's *La Traviata* (in Italian, with supertitles), Guido Ajmone-Marsan conducting; Woods, Thompson, Laperriere. 8/3 at 2: *A Little Night Music* (see 7/31). 8/3 at 8: Mascagni's *Cavalleria Rusticana* and Leoncavallo's *Pagliacci* (both in Italian, with supertitles), Richard Bradshaw conducting. *Cavalleria Rusticana* cast: Graham, Sonnenberg, Shafer, O'Mara, Albert; *Pagliacci* cast: Geyer, Absalom, Cowan, Buck. 8/4 at 2: Puccini's *Turandot* (see 8/1). 8/6 at 8: Verdi's *La Traviata* (see 8/2).

Other

CARMEN, by Bizet. New York Grand Opera, Vincent La Selva conducting; with Deborah Andrews, Ingrid Zeldin, Christopher King, Paul Aquino. Summerstage, Bethesda Terrace, 72nd St., mid-Central Park (360-2777). 7/31 at 7:30. Free.

LOS CLAVELES, a zarzuela by Jose Serrano. Thalia Spanish Theatre, 41-17 Greenpoint Ave., Sunnyside, Queens (718-729-3880). Through 8/4: Sat. at 8, Sun. at 4. $13.

DANCE

Serious Fun!

ALICE TULLY HALL—"Megadance." Four choreographers—Elizabeth Streb, Charles Moulton, Doug Elkins, and Ann Carlson—each present both a signature piece and a premiere. 8/2–3 at 8. $25.

Feld Ballets/NY

JOYCE THEATER—8/5–17. Tickets, $27. Repertory works and three new ballets by Eliot Feld in preview: *Evoe,* with music by Claude Debussy; *Endsong,* with music by Richard Strauss; and *Clave,* with music by Steve Reich. 8/5–6 at 8: *A Footstep of Air; Clave, Evoe, Skara Brae.*

Lincoln Center Out-of-Doors Festival

LINCOLN CENTER—8/1–26. All performances free. **PILOBOLUS**—The group of six acrobatic dancers, in its twentieth season, opens the festival at Damrosch Park; 8/1–2 at 8:15. **IN DEEP**—A commissioned collaboration between choreographer Tamar Rogoff and architect Anthony Tsirontanakis. Fountain Plaza; 8/2 at 5:30. **FROM CHINA WITH LOVE**—Program of Chinese dancing with New York's Siu Fai Pun Dance Company and Taiwan's Henry Yu Dance Company, which premieres *Deer Hunter,* choreographed by Yu, set to the music of Bartok. Fountain Plaza; 8/4 at 3. **ELLEN CORNFIELD**—The performer/choreographer premieres *Optical Fields*, for six dancers and with Takehisa Kosugi performing on electronics, voice, and violin. Fountain Plaza; 8/6 at 5:30.

Other

ELEO POMARE DANCE COMPANY—Works include a world premiere of Pomare's *Esa Mujer (This Woman)* and a N.Y. premiere of his *Epistasis.* La Guardia Concert Hall, Amsterdam Ave. and 64th St. (475-2555). 8/1–2 at 8. $15.

MIDSUMMER DANCES—Anita Willoughby's *A Woman's View;* Jamie Stiller's *Addiction;* Alice Teirstein's *Sympathetic Vibrations* and *Wudda Cudda Shudda.* Soldiers and Sailors Monument in Riverside Park, RSD and 89th St. (473-5560). 8/2–3 at 6; 8/4 at 6 and 7:15.

MOTION PICTURES—Dancers from Martha Clarke, Merce Cunningham, MOMIX, David Parsons, and Pilobilus premiere original works.One Dream, 232 W. Broadway (274-1450). 8/1–4 at 8. $13.

SUMMERSTAGE—Modern dancer and Broadway choreographer Dianne McIntyre, with pianist Don Pullen; also, Yoshiko Chuma and the School of Hard Knocks. Bethesda Terrace, 72nd St., mid-Central Park (360-2777). 8/2 at 8:30. Free.

TANGO AND FOLKLORE ARGENTINO—Thalia Spanish Theatre, 41-17 Greenpoint Ave., Sunnyside, Queens (718-729-3880). Fri. at 8 through 8/2. $13.

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RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties. **(M)** **AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, crispy skin red snapper with baby spinach in a curry sauce, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster aggiata, spedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: baked salmon, grilled mahi mahi, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D daily 5–11:30. Private parties for 100. Outdoor cafe for 200. **(M) Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: chicken pot-pie, hamburgers, steak teriyaki, honey mustard chicken. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Jamaican. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, veal extremena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

L'AUBERGE DU MIDI—310 W. 4th St., bet. Bank and W. 12th Sts. (242-4705). Casual. French-Provencal. Spcls: escargot au pistou, thon saute a sa barigoule, fondue de gigot d'agneau aux aubergines, bouillabaisse Vieux-Port. Res. sug. Br Sun. noon–4. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun.

5–11:30. Wine bar nightly till 2 a.m. Private parties for 10–40. **(M)** **AE, CB, DC, MC, V.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 different kinds of chili, chicken tortilla pie, fajitas, fruit margaritas. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. Outdoor garden. **(I)** **MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

OSSO BUCO—88 University Pl, bet. 11th–12th Sts. (645-4525). Casual. Northern Italian. Spcls: penne casalinga, rigatoni country style, veal piccata, antipasto stuffed mushrooms. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11. **(I)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

VILLAGE GARDEN—49 Charles St., nr. 10th St. (242-2155). Casual. Japanese. Spcls: *sushi, sashimi,* seafood. D only Mon.–Sat. 5–11. Spcl. pre-theater D 5–7. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: bucatini calabrese, pollo tri folato, poached salmon with cucumber dill sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Private parties for 25–200. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019/684-9132). Casual. Spanish. Spcls: fresh fish, veal chop, paella, mariscada with green sauce. Res. sug. Open for L and D daily 10:30 a.m.–11. **(M)** **AE, CB, DC, MC, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon.–Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong–style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SETTEBELLO—40 E. 20th St. (475-8336). Casual. Italian. Spcls: linguini aromi in garlic and olive oil sauce, marinated crispy tuna steak in balsamic vinegar, cold antipasto with eggplant, fresh mozzarella, roasted peppers, and sun-dried tomatoes. L Mon.–Fri. 11:30 a.m.–3:30. D Mon.–Sat. 5–11. Private party room for 80. Closed Sun. **(M)** **AE, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I-M)** **AE, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.– Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.– Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

IL NONNO—202 W. 14th St. (255-5042/5164). Casual. Northern Italian. Spcls: fusi with quail sauce, three cheese agnolotti with pesto, fillet of sole alla Venziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 3–midnight. Private parties for 16–18. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT——Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust,roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: carpaccio of beef with truffle oil and mushrooms, sweet potato gnocchi with sage and zucchini, "ciuppin" Legurian seafood stew with fennel. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M–E)** **AE, CB, DC.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** ***Grill Room:*** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: *côte de veau à la creme d'herbes fraîches*, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed through 9/3. **(E)** **AE, CB, DC.**

MON CHER TONTON—68 E. 56th St. (223-7575). Formal. French. Spcls: fresh foie gras with figs; lobster medallions roasted with potatoes, garlic and meat juice; duckling roasted with fresh peaches. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 4–35. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–4. D daily 5–11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. **(M)** **AE, CB, DC, MC, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROCKY LEE—987 Second Ave., bet. 52nd and 53rd St. (753-4858). Casual. Italian. Spcls: pizza; shrimp, sole and broccoli tortellini in white wine sauce; chicken Palermo. Res. sug. L Mon.–Fri. noon–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: veal piccata with onion rings, mini ravioli with wild mushroom sauce, black fusilli with seafood. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. to 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: grilled rib-eye steak with frizzle-fried onions, roast chicken in the rough, grilled local swordfish. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BIG DADDY'S CAFE—25 W. 56th St. (246-2222). Casual. American-continental. Spcls: grilled salmon with honey mustard sauce, steamed vegetables with tamary-orange-ginger sauce, grilled chicken paillard with fresh herbs. Res. sug. Open L & D Mon.–Sat. 11 a.m.–11. Private parties for 6–260. Closed Sun. **(I–M)** **AE, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued chicken on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Free D parking. **(I-M)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

ELDORADO PETIT—47 W. 55th St. (586-3434). Casual. Spanish-Catalan. Spcls: red snapper baked in salt, arrosejat, grouper in sofregit sauce with black olives. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–100. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FRANKIE AND JOHNNIE'S—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. D only Mon.–Sat. 4:30–11:30. Reduced rate D parking. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St. (245-5336). Dress opt. American. Spcls: hickory-broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M)** **AE, CB, DC, MC, V.**

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, V.**

JEWEL OF INDIA—15 W. 44th St. (869-5544). Casual. Indian. Spcls: chicken tikka masala, tandoori prawns, lamb vindaloo. Res. sug. Buffet L daily noon–3. D daily 5:30–11. Pre-fixe D. Private parties for 30–150. Free D parking from 5:30. **(M)** **AE, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omeletes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(M–E)** **AE, CB, DC, MC, V.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M) The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: golden skate wing with sweet cabbage and grilled sausage, grilled scallops on asparagus kebabs, honey glazed loin of pork with vegetables. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

MICHAEL'S—24 W. 55th St. (767-0555). Casual. Modern American-Californian. Spcls: fettuccine with Norwegian salmon, Mexican bay scallops on baby greens, Griggstown quail with sweetcorn, dry-aged prime steak frites. Res. sug. L Mon.–Fri. noon–2. Br Sat.–Sun. 10:30 a.m.–2:30. D nightly 6–10:30. Pre-theater D 6–7. Private parties for 30–100. **(M–E)** **AE, CB, DC, MC, V.**

NEW YORK HILTON—Sixth Ave. and 53rd St. (586-7000). **(M) *Pursuits:*** *Nightclub with dancing and* cocktails Mon.–Fri. 4–2 a.m., Sat. 9–2 a.m. **Mirage Lounge:** Cocktails 11:30 a.m.–2 a.m., Sun. from noon. Pianist daily 5–midnight. **International Promenade:** Cocktails 4–midnight. **(M)** **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Jacket required. Middle Eastern-continental. Spcls: mixed kebab, seafood kebab, moussaka. Res. nec. D daily 4:30–3 a.m. Ent. Private parties for 30–250. **(E)** **AE, CB, DC, MC, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.—Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Wed.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m. Pre-theater D 5:30–6:15. Dancing. Private parties. Closed Sun.–Tue. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: smoked turkey club salad, Caesar salad, roast snapper with melted leek vinaigrette, angel hair pasta with baby shrimp and pancetta in a red wine roast-garlic cream. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–11:30. Private parties for 25–100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: paillard of yellowfin tuna with cilantro, scallions and fried ginger, Maryland crab cakes with lobster and chive sauces, Broiled salmon steak with crispy skin and mustard sabayon. Res. sug. L Mon.–Fri. 11:45 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30 with free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also**256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE MARCO POLO—555 W. 57th St. (956-1668). Casual. Continental. Spcls: soup a la Marco Polo, sauteed shrimp in olive oil, crispy duck with plum sauce. Res. sug. L Mon.–Fri. 11 a.m.–5. Br Sat. 11 a.m.–4. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Private parties for 25–100. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Continental-American. Spcls: roasted loin of tuna with herb potato cakes and rhubarb marmalade, pancetta and foie gras butter. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sat.– Sun. 11:30 a.m.–2:30. D daily 6–10:30. Prix fixe L and D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, V.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: steak frites, tripe, grenouilles provencale, rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(M)** **AE, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MARCH—405 E. 58th St. (838-9393). Dress opt. American. Spcls: Atlantic salmon with wild mushrooms, confit and grilled duck with bay-leaf and cider sauce, rack of lamb with herbed crust and gnocchi. Res. nec. L Wed. and Thu. noon–2. D Mon.–Sat. 6–10. Closed Sun. and 8/18–9/2. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I–M)** **AE, DC.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar, saddle of rabbit stuffed with lobster, roast guinea hen with confit and potato cake, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E) Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E) Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pazole, manudo, moles. Res. nec. L Mon.–Sat. noon–3:30. Guitarists with buffet and a la carte Br Sun. noon–3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Italian-California. Spcls: duck pizza with goat cheese and rosemary, linguini with wild mushrooms and porcini sauce, seared rare tuna with caramelized shallot vinaigrette and crispy beet chips. Res. sug. L and D daily noon–2 a.m. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

BISTRO FRASCATI—347 E. 61st St. (644-8190). Casual. Roumanian. Spcls: Roumanian broilings, roast duck with stewed cabbage, Roumanian appetisers. Res. sug. D Mon.–Sat. 4–10:30, Sun. 3–9. Private parties for 80. **(M)** **AE.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: enchiladas, fajitas, burritos, tacos, chili, 'mom' chicken fried steak or chicken. D daily 5–midnight. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun.

noon–3. D daily 6–11. **(M–E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, V.**

KOO KOO'S BISTRO—1584 Second Ave., at 82nd St. (737-2322). Casual. French. Spcls: steak au poivre, boeuf bourguignonne, spinach ravioli with wild mushrooms. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–11, Fri.–Sat. to 11:30. Pre-theater D 5–7. Late menu Sun.–Thu. 11–1 a.m., Fri.–Sat. to 2 a.m. **(M)** **AE, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French. Spcls: salad of salmon with fresh goat cheese and crisp potatoes, Maine lobster sauteed with cabernet and port wine sauce with wild mushrooms and angle hair pasta. Res. nec. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed through 9/3. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.—Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. New American. Spcls: lobster and sweetwater prawns with truffle salad, muscovy duck with wild rice, Atlantic salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–30. Pianist. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: artichoke ravioli with a ragout of rabbit and cepes in a light truffle-scented broth; roast snapper with a gratin of endive and mustard sauce; roast loin of lamb with savoy cabbage, lamb sausage, bulgar, pignolis, raisins and peppers. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Sat. noon–2:30. Br Sun. seatings at noon and 2. D daily 6–10. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B Mon.–Sat. 10:30 a.m.–noon, Sun. from 10. Tea daily 2–5. **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M–E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 1–3. D Mon.–Thu. 3:30–11, Fri.–Sat. to midnight, Sun. 3–11. **(M)** **AE, DC, MC, V.**

EMPIRE GRILL—44 W. 63rd St., in the Empire Hotel (262-2234). Casual. American-continental. Spcls: salmon medallion with lemon butter sauce, roast breast of chicken with cornbread stuffing and sausage stuffing, N.Y. strip steak. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. L Mon.–Fri. 11:30 a.m.–4. D daily 4–10. Supper menu 10–midnight. **(M)** **AE, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). Casual. Continental-American grill. Spcls: country ribs with barbecue sauce, grilled cornish hen, grilled swordfish. Res. sug. D only Sun.–Thu. 7–11:30, Fri.–Sat. to 12:30 a.m. Bar Mon.– Fri. 5–4 a.m., Sat.–Sun. 7–4 a.m. Ent. nightly. **(M)** **AE, MC, V.**

ROXY'S—2120 Broadway, at 74th St. (799-1160). Casual. American-continental. Spcls: penne with scallops, grilled salmon with roasted pepper sauce, steak au poivre. Res. sug. L Mon.–Sat. 11:30 a.m.–4. Br Sun. 11:30 a.m.–4. D daily 4–midnight. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: sauteed jumbo Gulf shrimp with lemon, sesame oil, and snow peas over rice, baked tri-colored cheese tortellini marinara, grilled fresh salmon steak, veal scallopine piccata. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SFUZZI—58 W. 65th St. (873-3700). Casual. Italian. Spcls: grilled salmon with lobster broth, asparagus, and black pepper aioli; fettuccine pomodoro with sauteed shrimp and basil, pizza Roma with tomato, mozzarella and basil. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun. 5–11:30, Mon.– Sat. 5:30–11:30. Pre-theater daily 5:30–7:30. Private parties for 14–40. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

BROOKLYN

MARCO POLO—345 Court St. (718-852-5015). Casual. Italian. Spcls: capellini, porto bello mushrooms, osso buco with risotto. Res. sug. Open for L and D Mon.–Fri. 11:30 a.m.–11, Sat. 3–midnight, Sun. 1–11. Private parties for 150. Pianist nightly. Free valet P. **(M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA FOFFE—155 Montague St. (718-625-2558). Casual. Italian. Spcls: fruitta di mare, pollo alla scarpariello, broiled salmon with a puree of arugola and tomato. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–11, Sat. 5:30–11, Sun. 4–9. **(M)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I–M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

BENEFITS—The Martha Graham School of Contemporary Dance hosts its **Annual Harbor Cruise** entitled "Starry Night" on 8/6 from 6:30 to 11:30 aboard the DeWitt Clinton. This evening of dining and dancing departs from the South Street Seaport, Pier 16, at 7:45 and features the music of the Dynamic Upsetters. Proceeds go to the Martha Graham School's scholarship program and production and touring costs for the Student Ensemble. $90, $150; reserve (838-5886). . . .**The Young Professionals of Tel Aviv University** invite you to take a trip back to the twenties with a "Great Gatsby Dinner Dance" on 7/31 at 7:30 at the Whitehall Club, 17 Battery Pl. Dinner follows at 8:30. Proceeds benefit the Adopt-A-Student Endowment Fund at the Rubin Academy of Music at Tel Aviv University. $165; reserve (687-5651). . . .The Lone Star Cafe Roadhouse, 240 W. 52nd St. between Broadway and Eight Ave., hosts a performance by **Keith Carradine** on 8/4 at 7:30. Benefits the **Sheridan Arts Foundation,** established to preserve the historic Sheridan Opera House, which is listed in the Register of Historic Places. $50, $75, $100; call for more information (245-2950).

FESTIVALS AND FAIRS—The Fourteenth Annual New York Renaissance Festival runs through 9/15 (weekends only and 9/2) at Sterling Forest in Tuxedo, NY. A free taste of the festival is available on 8/1 at the Atrium at Citicorp Ctr., 51st St. at Lexington Ave., with **Renaissance Revelries at the Market.** Meet Robin Hood, dare on dashing duelists, and curtsey for costumed courtiers when the New York Renaissance Festival Players bring the celebration to the market from noon to 2. Call for more information (645-1630). . . .**The Summer Nautical Festival** at Alice Austen House and Park, 2 Hylan Blvd. in Staten Island, offers an afternoon of demonstrations, music, stories, and dramatic recitations on 8/4 at 1. Free (718-816-4506). . . .**The South Street Seaport Museum** presents its first annual **New York Ship and Boat Model Festival** on the pier at South and Fulton Sts. On 8/3 from 1 to 5. Free (669-9430). . . .Partake in the **International Cultures Festival on Madison Avenue** on 8/4, 11 a.m.-7. The festival, which includes arts, crafts, food, and entertainment, runs from 42nd to 57th Sts. Free (809-4900). . . .Combine the hot nights of summer with some of the *coolest* jazz at the **Harlem Week Celebration,** 8/1-18, at various locales throughout Harlem. Call for specifics on the following: Harlem Jazz Festival, 8/1-17 (722-9534); Golden Hoop Tournament, 8/5-6, 7, 9 at 6 at the Dodge Gymnasium, Columbia University, 116th St. and Broadway. Features Tri-state competition for high school basketball athletes (210-1932); Black Film Festival, 8/5, at the New York State Office Building, 163 W. 125th St. (873-5040). Call for general information (397-8222).

LECTURES, READINGS, POETRY—Lynne Sharon Schwartz, whose writings include *Leaving Brooklyn* and *Disturbances in the Field,* uses the city and its people to affirm the endless possibilities of writing a realistic novel. On 8/1 at 8:30. At Summerstage's Rumsey Playfield in Central Park at 72nd St. east of the Bandshell. Call for more information (360-2777). . . .**The Nuyorican Poets Cafe,** 236 E. 3rd St. between Aves. B and C, and Mosaic Books presents **Bring Your Own Paragraph!** Any published work (not by you) is welcome. On 7/31 at 7:30 ($5). Dave Gordon follows at 9:30 and 10:30 ($6). Reserve (505-8183). . . .Can you pass a lie detector test? Meet Nat Laurendi, one of the foremost forensic polygraphists in the country, at the lecture **True or False? The Truth About Polygraphs** on 8/3 at 11 a.m. and 1:30. At the New York Hall of Science, 47-01 111th St. in Flushing Meadows Corona Park. $3; reserve (718-699-0005). . . .Irish Northern Aid and the Committee in Solidarity with the People of El Salvador present human rights attorney **William Kunstler** on 8/2 at 7:30. Kunstler addresses the threat to First Amendment rights; at the Musicians Union Hall, 330 W. 42nd St. bet. Eight and Ninth Aves. $5 (567-0707).

PERFORMANCES—The Department of Drama, Theatre, and Dance at Queens College presents Beth Henley's **Crimes of the Heart,** 8/1-4 in the Little Theatre. Performances are at 8 with a Sun. matinee at 3. Call for more information; $5, $7 (718-520-7573). . . .The Theater for the New City performs **War and Peace,** a new musical written and directed by Crystal Field that satirizes the new world order in city streets, parks, and playgrounds, from 8/3 to 9/5. Locations: 8/3, E. 10th St. between First and Second Aves. and on 8/4, the Dream Park, 125th St. and Lexington Ave.; both performances at 2. Free; call for more information (254-1109). . . .Nancy Oliver's **Dreams Are Funny,** a collection of seven short plays performed by HOME's company-in-residence Alarm Dog Rep., explores the psychic terrain of our lost society. Runs from 7/31 to 8/11, Wed.-Sun. at 8. Performances are at 44 Walker St., two blocks below Canal St. between Broadway and Church St. $12; call for more information (431-7434). . . .Joseph Tudisco's **Down to Earth** continues featuring a fifties' greaser who is sent to heaven by mistake. Directed by Ken Terrell, the production also includes Scott Barron, Steve Feder, Marty Grillo, Ericka Klein, Tigre McMullan, and Dalton Padgett. At Studio 4-A, 29 E. 19th St.; runs Tue.-Fri. at 8, until 8/9. $12 (874-9676).

ELLIS ISLAND IMMIGRATION MUSEUM—The city's newest museum (363-3260) is in the restored and refurbished main building of one of the country's first federal immigration stations. Commemorating America's immigrant heritage are four exhibits: "The Peopling of America"; "Through America's Gate"; "The Peak Immigration Years (1892-1924)"; "Treasures From Home." Open daily; Mon.-Fri. 9 a.m.-5; Sat. and Sun. 9-6. Ferry from Battery Park includes admission: adults $6; children 3-11, $3.

TOURS

WATERFRONT BROOKLYN—8/3 from 10 a.m. to 4, a mini-bus tour with Louis Singer including Sunset Park, Bay Ridge, Coney Island, and the fishing boats of Sheepshead Bay. $25; reserve (718-875-9084).

CITYWALKS—Tours with John Wilson. 8/3 at 1, **The West Village.** Meet at the northwest corner of Seventh Ave. and Christopher St. . . .8/4 at 1, **The Lower East Side.** Meet at Chatham Square on the corner of East Broadway and Oliver St. $12. . . .Through 8/21, Wednesdays at 6, take a predinner walk through Greenwich Village. Meet at the southwest corner of Fifth Ave. and 8th St. $10; reserve (989-2456).

ELDRIDGE STREET PROJECT—Visit the Eldridge Street Synagogue, an architectural landmark, and other sites. Sundays on the hour from 10 a.m. to 4. Meet at 12 Eldridge St. between Canal and Division Sts. $4; $2.50 for children (219-0888).

ELLIS ISLAND—8/4 at 9:30, a tour with Joyce Gold. Meet at the flagpole in front of the Staten Island ferry terminal. $18 includes tour and entry to Ellis Island. Reservations necessary (242-5762).

MANHATTAN NEIGHBORHOOD TROLLEY—A narrated tour circling hourly through seven downtown neighborhoods including Chinatown, Little Italy, and the World Trade Center. On holidays and weekends only, noon-5, beginning at South and Fulton Sts. in the South Street Seaport. $4; call 677-7269 for other stops on the loop.

ADVENTURE ON A SHOESTRING—8/2 at 6:30, a tour of **Greenwich Village,** passing through Washington Mews, the Provincetown Playhouse, and the narrowest house in the city. $5; reserve (265-2663).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—8/4, 18 at noon: **Peddler's Pack.** A costumed guide will trace the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience . . . 8/11, 25 at noon: **Streets Where We Lived.** Prof. James P. Shenton leads a multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. From the museum, 97 Orchard St. $12, seniors $11, students $6 (431-0233).

CENTRAL PARK—Walks and Talks. 8/4 at 2, "The Pines of August," meet the Rangers at Central Park West and 85th St. to learn about the evergreen trees of Central Park. Free. All park programs are subject to change. Please call 427-4040 to confirm.

URBAN PARK RANGERS—Walks and workshops; phone for details of the weekend programs. **Bronx** (548-7070). **Brooklyn** (718-287-3400). **Manhattan** (427-4040); also see "Central Park," above. **Queens** (718-699-4204). **Staten Island** (718-667-6042).

GRAND TOUR OF MIDTOWN—A weekly walk hosted by the Grand Central Partnership and led by "urban detective" and historian Justin Ferate. Every Fri. at 12:30, the 90-minute walk begins at the Philip Morris Building, south side of 42nd St. at Park Ave. "The truth about midtown Manhattan"—facts about interiors, underground activity, air space, and art collections that most people don't know about. Free.

NATURE WALKS—At Wave Hill, W. 259th Street and Independence Ave., Bronx (549-3200): Every Sun. at 2:15, greenhouse-and-garden walks. All free with admission to the grounds; $2. . . . At **New York Botanical Garden,** 200th St. and Southern Blvd.: guided tours of the Enid A. Haupt Conservatory, with its Palm Court, Fern Forest, and Desert Plant Collection in eleven glass houses; Thur. at 1:30, Sat. and Sun. between 11 a.m. and 4. Free with $3.50 Conservatory admission (seniors and students, $1.25); admission free to all Sat., 10 a.m.- noon. Voluntary-contribution admission to Garden grounds.

SHORE WALKERS—The group's goal is to trek around all the waters and shorelines of New York. Most tours are $3 (982-9714).

URBAN TRAIL CONFERENCE—For information on out-of-town hikes: Bowling Green Station, Box 264, N.Y., N.Y. 10274 (718-274-0407).

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment. Phone for details, rules, and information about fees (718-291-6825). Most walks are 11:45 a.m.-3:45. 8/3, Prospect Park, Brooklyn. 8/4, Clove Lake Park, S.I.

COMPILED BY KATE O'HARA

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6.50-$14. 8/2, 3, 5 at 7:40, 8/4 at 3:10 vs. Chicago. 8/6 at 7:40 vs. Pittsburgh. . . .Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $4.50-$12. 7/31, 8/1 at 7:30 vs. Minnesota.

BIATHLON—1991 Bronx Museum Biathlon, 8/3 at at 8 a.m. Participants will run a two-mile course, then ride a bicycle for twelve miles, and end with another two-mile run. The entire race will take place on the center lanes of the Grand Concourse in the Bronx. Meet in the lobby of the Bronx Museum, 165th St. & Grand Concourse. Big Apple Triathlon Club, 289-4113; $35.

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

RENAISSANCE REVELRIES—Turn back the clock and join minstrels and maids as the New York Renaissance Festival Players capture the mood of medieval England with swordfights, dramatics, and song; for ages 6 and up. 8/1 at noon. The Atrium at City Corp Center, 51st St. at Lexington Ave. (645-1630). Free.

BIG NAZO PUPPET CABARET—Life-sized puppets play rock and roll, blues, mixed with comedy and drama; for all ages. 8/2 at 10:30 a.m. Rain date 8/3. Fountain Plaza, Lincoln Center (875-5400). Free.

RABBIT SENSE—A musical based on the tales of Uncle Remus, featuring Brer Rabbit, Fox, Bear, and Turtle. The tales reflect an urban setting; for ages 2 and up; through 8/12. Fri. and Mon. at 11 a.m. and 1:30; Sat. and Sun. at 1 and 3:30. Added performance on 7/31 at 11 a.m. and 1:30. TADA! Theater, 120 W. 28th St. (627-1732). $5; adults $7; reserve.

FLOATING CINEMA—Bugs Bunny fans can watch their favorite segments on a special movie barge. The 90-minute show features a short film on the history of animation as well as new trends, and will show old-time favorites, including Daffy Duck; for ages 9 and up. Take blankets, beach chairs, and flashlights. At dusk (about 8:45). 8/31 at Riverside Park at 98th St.; 8/2, 3, and 4 at Alice Austin Park, Staten Island (800-834-3832). Free.

EEYORE'S—City Kids Campfire. Sing camp songs, tell ghost stories, and eat microwaved s'mores (minus the fire); for ages 6 and up. 8/1 at 4. 25 E. 83rd St. (988-3404). Free.

INTERNATIONAL PERFORMANCE & PRODUCTION—Mother Goose & Her Storybook Friends. A new musical featuring the Little Mermaid, Prince Charming, Bo Peep, and other childhood favorites; for ages 2 and up. Wed. at 10 a.m.; Thurs.–Sat. at 10 a.m. and 1; also, Thurs. at 7; through 8/10. Westbeth Theatre Center, 151 Bank St. (741-0391). $7.50; adults $10; reserve. . .**Funfest Workshop.** Creative dramatics, mime, and circus skills. Wed. at 11:30 a.m.; Thurs.–Sat. at 11:30 a.m. and 2:30. $5. Group rates available; reserve.

UNION SQUARE PARK—Sappy the Old Cowpoke. Songs and stories by Michael Breslar; for ages 3–9. 7/31 at 10:30. Amphitheatre area at north end of the park (614-2479). Free.

KINGDOMS OF LAND, SEA, AND SKY—Exhibit featuring illustrations of every kind of life from microbes to mammals. The display is broken down into six kingdoms–water, earth, air, joint kingdoms (animals who live in more than one environment), hidden kingdoms (life forms invisible to the naked eye), and the imaginary kingdom (creatures of fantasy and imagination); through 8/24. Special tour and **Storytelling Program** that answers: When do fish sleep and how did the tiger get its stripes? For ages 6–9. Call 930-0501 to reserve; program is available throughout the summer for groups of ten or more. New York Public Library, Fifth Ave. and 42nd St. Hours: Mon.–Wed. 11 a.m.–6; Thur.–Sat. 10 a.m.–6. Free.

NEW YORK PUBLIC LIBARY—Free programs. **Festival Faerie Tales.** Folklore from the British Isles performed in costume; for ages 5 and up. 7/31 at 2. Central Children's Room, Donell Library Center, 20 W. 53rd St. (621-0636). . .**The Fisherman and His Wife.** Presented by Mark McKillip of the Puppet Art Troupe; for ages 3–7. 8/6 at 10:30 a.m. Aguilar Branch, 174 E. 110th St. (534-2930). . .**Cooki & Anansi.** Enjoy black folklore, stories, and poetry with Cooki Winborne; for ages 6–12. 8/6 at 2. 203 W. 115th St. (666-9393).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PENNY BRIDGE PLAYERS—Beauty and the Beast. A musical version of the famous tale of the selfless beauty, her selfish sisters, their father, and the glorious beast/prince himself. Tue.–Thurs. at 10:30 a.m. and 1; Fri. at 10:30 a.m.; Mon. at 1; runs from 7/30–8/9. Church of St. Luke and St. Matthew, 520 Clinton Ave., Brooklyn (718-855-6346). $5; adult $6; reserve. Group rates available.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Alice in Wonderland. See Alice, the smoking caterpillar, the disappearing Cheshire cat, and the King of Hearts' un-birthday ball; for ages 4 and up. Sat. at 12:30; through 8/24. The Puppetworks Theatre, 338 Sixth Avenue at 4th St., Park Slope, Brooklyn (718-965-3391). $4; adults $5; reserve.

JUST FOR KIDS—Kimati Dinizulu and his Kotoko Society. Special Sankofa music from West Africa; for ages 3 and up. 8/1 at 10:30 a.m. Seuffert Bandshell, Forest Park, Queens. Rain site: Lost Battalion Hall, 93-29 Queens Boulevard, Rego Park. Also at 1 at Baisley Park, North Conduit Ave. and Baisley View Blvd. East, Jamaica. Rain site: St. Albans Family Life Center, 172-17 Linden Boulevard, St. Albans, Queens (718-291-1100). Free.

VICTORY PARK—With a 45-foot-high slide, mini-roller coaster, Tilt-a-Whirl, bumper boats, and tamer rides for the tender ages, it's a small slice of Coney Island on the Hudson River. Sun.–Thurs. from 11 a.m.–11; Fri. and Sat. from 11 a.m–1 a.m.; through October. Pier 84, 44th St. and Hudson River (239-0796). $2; adults $4; ride tickets 2 for $1.

CENTRAL PARK PROGRAMS—Belvedere Castle: Teasers and Toys. Learn how to make games for the mind and tricks to try on your friends; for ages 5–11. 8/3 at 1. 79th St., south of the Great Lawn (772-0210). Free; reserve. . .**The Dairy: The Kids Project.** Children learn how to sign, with Mandy Puccini, a deaf puppet; for ages 5–11. 8/4 at 1:30 and 3. 65th St., mid-park (794-6564). Free; reserve. . .**Storytelling.** Readings of *The Giant Who Had No Heart*; *The Tailor*; and *Tug-of-War*; for ages 5 and up. 7/31 at 11 a.m. . .Kathryn Farnsworth will read Hans Christian Andersen's *Hans Clodhopper*. 8/3 at 11 a.m.; program runs through 9/28. Hans Christian Andersen statue, facing the Model Boat Pond, E. 72nd St. entrance of Central Park (800-834-3832). Free.

THE MUSEUM OF TELEVISON AND RADIO—Television adaptations of classic children's books; for ages 4–10. **Saturday Screenings: The Legend of Sleepy Hollow; Feelings.** 8/3 at 12:30 and 3:30; museum admission. 1 E. 53rd St. (752-4690). Hours: Tue. noon–8; Wed.–Sat. noon–5. $2.50; adults $4.50.

SOUTH STREET SEAPORT MUSEUM—Model Ship and Boat Festival. Observe demonstrations by master boat-model builders, see ferryboat models. 8/3 from 1–5. Make your own floatable model from 2–4. **Catch of the Day.** Discover different types of fish and make a soft sculpture version to take home in a net; for ages 6–12. 8/4 at 2. Children's Center, 165 John St.; tickets at Visitors' Center on Fulton St. or the Pier 16 Ticketbooth (669-9400). Hours: Daily, 10–5. $3; adults $6.

CHILDREN'S MUSEUM OF MANHATTAN—Did Dinosaurs Dance? Find out the answer and learn how their movement compares to humans. 8/3 at 1 for ages 4–6; at 3 for ages 6 and up; reserve. **Solar System.** Learn how to spot meteors, comets, and other wanderers in the night sky; for ages 6 and up. 8/4 at noon, 1, 2, and 3. Also, create **Ceramic Dinosaurs** with Rhonda Young. 8/4 at 1 for ages 3–5; at 2 for ages 6 and up. Additional $1 for workshops. Exhibit: **Children's Art From Armenia**–Portraits, landscapes, still lifes. Learn how to make self-portraits and landscape rubbings. Tisch Building, 212 W. 83rd St. bet. Broadway and Amsterdam Ave. (721-1234). Summer Hours: Tues.–Sun. 10 a.m.–5. Thurs. after 3 free to public-school students with identification; closed Mon. $4.

THE STUDIO MUSEUM IN HARLEM—Painting Workshop. Two-part workshop using watercolors, acrylics, and tempera; for ages 8 and up. 8/3, 10 at 2. 144 W.125th St. (864-4500). $10; reserve.

LOWER EAST SIDE TENEMENT MUSEUM—Are You Game? Discover the games New York City kids used to enjoy, such as "Skelly," played by flicking bottlecaps on numbered squares; for ages 8–12. 8/4 at 2. 97 Orchard St. (431-0233). $5; adults $7.

MUSEUM OF HOLOGRAPHY—Hands-on workshops. Learn how laser light is used to create three-dimensional objects; for ages 7–14. Tue. and Thurs. from 10 a.m.–5; through 8/8. 11 Mercer St. (925-0581). $45; reserve.

HAYDEN PLANETARIUM—Robots in Space. Star Wars friends R2D2 and C-3PO explain how satellites and probes go places too dangerous for astronauts; for ages 7–12. 8/3 at 11:45 a.m. . .**Wonderful Sky.** Explore the day and night sky, from rainbows to sunsets to stars, with images of the Sesame Street Muppets; for ages 3–6. 8/3 at 10:30 a.m. Central Park West at 79th St. (769-5900). $2.50; adults $5; reserve.

BROOKLYN BOTANIC GARDEN—Transplant. Learn all about rescuing plants with cramped roots and take one home with you; for ages 3–9. 7/31 at 2:30. 1000 Washington Ave., Brooklyn (718-622-4433, ext. 377). $6; reserve.

TRANSIT MUSEUM—Mosaic Rubbings Workshop. Both children and adults can make images with crayons and dyes with fabric designers Tali Soto and Diana Martinelli. 8/3 at 1. $3, including admission. Also, test your subway skills while learning about the world's most complex mass-transportation system. Featuring more than 80 years of transit artifacts, vintage subway cars, trolley cars, and buses in the actual 1930s subway station that houses the museum. Corner of Boerum Place and Schermerhorn St., Brooklyn (718-330-3060). Hours: Tue.–Fri. 10 a.m.–4; Sat. 11 a.m.–4; $1; adults $2.

BOOKS

CRANBERRIES, by William Jaspersohn. Grades 2–5. Houghton Mifflin, $14.95.

A BIRTHDAY BIKE FOR BRIMHALL, by Judy Delton; illustrated by June Leary. Kindergarten–Grade 3. Dell, $2.99.

STRAWBERRY DRUMS, by Adrian Mitchell; illustrated by Frances Lloyd. Kindergarten–Grade 3. Delacorte Press, $13.95.

DANCING WITH THE SHADOWS, by Lou Alpert. Preschool. Whispering Coyote Press, $12.95.

COMPILED BY BERNICE KANNER

VIDEOS

NEWTON'S APPLE. Release date 7/31. Pacific Arts, two volumes, $14.95 each.

DOG DAYS OF SUMMER: Dastardly and Muttley. Release date 8/1. Hanna-Barbera, $19.95. **The Good, the Bad, and the Huckleberry Hound,** $29.95.

WE'RE OFF TO SAVE THE WIZARD; DANGER IN A STRANGE LAND. Release date 8/1. Turner, $12.98 each.

CAPTAIN PLANET: Deadly Waters; Toxic Terror. Release date 8/1. Turner, $12.95 each.

NIGHT LIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ABILENE CAFE—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). Southern Italian restaurant with blues Sun.–Thu. from 9:30, Fri.–Sat. from 10. 7/31: Evyts. 8/1: Voodoo Rhythm Kings. 8/2: Joanna Connor. 8/3: The Fins. **AE, MC, V.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 7/31: Antonio Livorno. 8/1: The Broom Dusters. 8/2: Manhattan Graffiti. 8/3: The New Viper Jazztet. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 7/31, 8/1: John Hicks Trio. 8/2: Byron Stripling Quintet. 8/4: Richie Vitale Quintet. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 8/4: Ramsey Lewis Original Trio "Reunion" with Eldee Young and "Redd" Holt. 8/6–11: Michel Petrucciani Quartet plus Eddie Gomez Quartet. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1 a.m. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 8/1, 2: An Evening with Kenny Rankin and Dan Siegel. 8/3: Marty Ballin. 8/4: Pentangle featuring Bert Jansch, Jacqui McShee, Gerry Conway, Peter Kirtley and Nigel Portman-Smith; Paul Ubana Jones. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 8/3: Saxophonist Gary Bartz with Larry Willis on piano and Buster Williams on bass. **AE, CB, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant with outdoor garden. Through 8/4: Lou Donaldson Quartet. 8/5: Clifford Jordan Big Band. 8/6–11: Lew Tabackin Quintet. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 8/2: Brian Conway and Felix Dolan. 8/9: Willy Kelly. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 8/4: Chris Connor and her Trio. 8/5: Les Paul Trio. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with jazz. Through 8/4: Pianist Bill Mays. 8/6–18: Dorothy Donegan Trio. Sets 6:30, 8, and 9:45. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 7/31: Joel Forrestor. 8/1: Ray Gallon Duo. 8/2, 3: Dave Leonhardt Duo. 8/5, 6: Lynne Arriale. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

INDIGO BLUES—221 W. 46th St. (221-0033). 8/2: Cadence Tropicale. 8/3: Brazilian Night. 8/4: Brazilian Energy Sounds. 8/8: Vincent Henry and Gerald Trottman. Shows at 9 and 11. **AE, CB, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 7/31: John Pizzarelli Quartet. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 7/31–8/3: Pianist Steve Kuhn with Steve LaSpina on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 8/1: Lori Carson; David Tronzo, Jeff Hershfield and Stomu Takashi. 8/2, 3: Pete Cosey, Buddy Miles and Michael Henderson. 8/4: *The Song Remains Inane* - A Tribute to Led Zepplin. 8/5: The Leisure Class; Pozoetry with Joe Lobel and Joe Gallant. 8/6: Dark Star and Friends; Bill S. Ware and The Club Bird Jazz All Stars. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 7/31: Clarence "Gatemouth" Brown plus Melissa Murray. 8/1: John Campbell. 8/2, 3: Little Mike and the Tornadoes. 8/4: Blues Jam featuring the Chris Carter Band plus special guests. 8/5: Ladies Night with Taryn Hunter and The Rockets. 8/6: Tom Principato. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). *Sporting House Revelries:* authentic look at bordello music. Shows Tue.–Sat. at 9:30 and 11:30. Woody Allen holds forth every Mon. Closed Sun. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed: Royal Manhattan Orchestra followed by the Michael Bergman Band. Thu.: Stan Rubin Band. Fri.: Lou Anderson Big Band followed by Sam Ulano and His Dixielanders. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth Ragtime Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 8/2: Gwar plus guests Leeway. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 7/31: Freefall. 8/1: Full House; Badfinger. 8/2: Steel Breeze; Four Sticks - A Led Zepplin Tribute. 8/3: The Flicks; Tramps Like Us. 8/4: Melissa Murray; Full House. 8/5: Four Sticks. 8/6: Tramps Like Us. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Jazz singer-pianist Ken Brauner plays every Tue.–Fri. from 5–9. Janice Friedman's Jazz Trio, Tue. and Wed. from 9:30–1:30 a.m. The Ken Brauner Trio play Thu.–Fri. 9:30–1:30 a.m. Guest band and singer play Sat.–Mon. from 7–11. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 8/4: Lester Bowie's Brass Fantasy. 8/5: The Music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. 8/6–11: Richard Davis and Friends. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 8/1–3: Clarence Carter. 8/9, 10: Noel Pointer. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 8/4: Barleycorns. 8/6: Blind Lemon Peel. **AE, MC, V.**

TRUE BLUE—1286 First Ave., at 69th St. (734-2862). Chinese and American restaurant with entertainment nightly from 9:30. 7/31: Zen for Primates; See No Evil; The Perpetrators. 8/1: Major Domo; Kingdom Came; The After Midnight Rock Jam. 8/2: Chain O'Fools. 8/3: The Flames. 8/5: Wacky Child; Obermaneken; Phil Richards. 8/6: The Rockets featuring Taryn Hunter. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). **Top of the Gate:** *Love Lemmings*, a satirical comedy revue, Wed.–Fri. at 8, Sat. at 7:30, Sun. at 3. **Downstairs: Terrace:** 7/31–8/4: Santi Debriano Trio with Paul Myers on guitar and Vanderlei Beirera on drums. Every Mon.: Raphael D'Lugoff Trio. Tue.: Hellman's Angels. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 8/4: Horace Tapscott Trio. 8/5: The Vanguard Jazz Orchestra. 8/6–11: Ed Blackwell Project featuring Ahmed Abdullah, Carlos Ward, and Mark Helias. **No credit cards.**

VISIONS—125 Macdougal St. (673-5576). 8/1: Dave Mann Quartet with Ned Mann and Rachel Z. 8/2, 3: Greg Osby Quartet with Billy Hart, James Genus, and Darrell Grant. 8/4: Joe Farnsworth Quartet with Junior Cook. 8/5: Jam session with Eddie Henderson. 8/6: David Janeway Quartet with Sonny Fortune and Chip Jackson. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 7/31: Scofflaws; Mephiskapheles; Ruder Than You. 8/1: Chickasaw Mud Puppies; Flat Duo Jets. 8/2: The Authority; Repercussions. 8/3: Love Tractor; From Good Homes. 8/6: Smokestack Lightnin'. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 8/3: Pianist Hilton Ruiz with Jimmy Rowser on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 7/31: The Band with Levon Helm, Rich Danko, Garth Hudson, Jimmy Weider and special guest Billy Preston. 8/1, 2: Jonathan Richman. 8/3: Johnnie Johnson plus The Night Hawks. 8/4: Keith Carradine Benefit Show. 8/5: Kinky Friedman. 8/6: Jah Levi and Higher Reasoning. **AE, CB, DC, MC, V.**

TEXAS—10 E. 16th St. (255-8880). Bar/restaurant featuring "A Little Country in the City" series. 8/3: Tommy Joe White. Sets from 9–midnight. **AE, MC, V.**

COMEDY/MAGIC

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Regulars include: Allan Havey, Joy Behar, Linda Smith, Mario Joyner, Jonathan Solomon and Mario Cantone. Every Mon., Showcase. Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 8/4: Comedians Kent Kasper, Gemini (John Lombardi), Ben Creed, Scott Bruce, Kevin James, Bob Golub, Rich Francese, Danny Curtis and Eddie Feldman. 8/5–11: Adam Ferrara, Bill Rutkoski, John Rizzo, Ben Creed, Harry Freedman, Danny Curtis, Scott Bruce and Al Romero. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark

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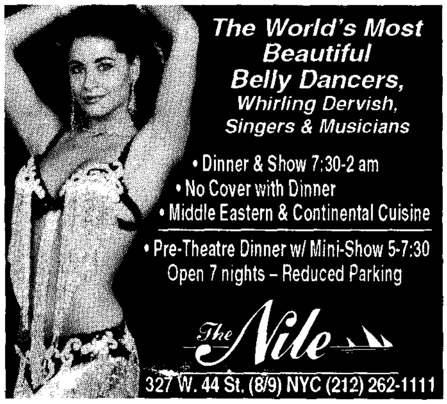

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MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 7/31: An evening with singer Adrienne Garrett. 8/1: An evening with magician Peter Samelson. 8/2, 3: Magicians Peter Samelson, comedian/magician Todd Robbins and pianist Rich Sanders. 8/6: Comedy/magic showcase, audition. Shows Tue.–Thu. at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 8/4: Comedians Phil Nee, Ray Romano, Rich Ceisler, and Gabe Abelson. 8/6–11: Lew Schneider; Jonathan Solomon, Brian McFadden, and Adrian Tolsch. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9 and 11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to Mike Cossi and his music, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 7/31: Diblo from Loketo. 8/2: Caribbean Festival with David Rudder, Tambu and Charlies Roots. 8/3: Brasil Nuts. 8/6: Corina Bartra with special guest Sean Sullivan. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 8/3: Swing-jazz-comedy-vocal trio - Wiseguys, Tue.–Wed. at 9, Thu.–Sat. at 9 and 11:15. 8/4 at 7: Rhythm-and-blues singer Pam Tate and her Men in Blues. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). Through 8/3: Peter Lemongello. 8/4, 5: Singer Paula Seibel with pianist David Triestram. 8/6: Singer Jaymie Meyer with Paul Trueblood. **Piano Bar:** Every Wed.–Sat. from 8:30–12:30 a.m. : Pianist Danny Apolinar. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 7/31: *Forgotten Broadway,* revue. 8/1: Marching to Euphoria, comedy troupe; singer Warren Wolf. 8/2: Peppy Greene, musical comedy; Scared Scriptless, improvisational comedy. 8/3: Singer Grace Garland; Gotham City Improv. 8/4: Singer Raquel Brown from "Miss Saigon." 8/5: Singer Rosemary Loar from "Chess." 8/6: *Hopeful Romantics,* revue of Manilow songs. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 7/31: Bourbon Street Naughties; Tom Ammiano. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 7/31: *Push My Buttons,* revue; comedienne Julie Halston. 8/1: Amanda Greene, Cheryl Lodge. 8/2: Sharon Douglas, Lina Koutrakos. 8/3: Andrew Gentile; Deborah Tranelli. 8/4: Teri Lynn Paul. 8/5: David Finkle and Ed Nicodemi; John Simon and C.C. Lovehart. 8/6: Deborah Tranelli; Jane Fuller. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 8/1: Singer-songwriter Arthur Kirson; impersonator Joe Posa. 8/3: Singer-songwriter Leslie Nuchow; No Time Players, comedy troupe. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 7/31: Rick McKay with pianist Wes McAfee. **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Ancient Egyptian style nightclub featuring Nesmar and Karima, singers, dancers, musicians in "Harem Holiday". Shows nightly at 9:15 followed by continuous entertainment from 10:30–4 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Wed.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 8/31: *What A Swell Party, The Cole Porter Revue,* a musical tribute featuring Mary Cleere Haran, Terri Klausner, and Helen Schneider. Shows Tue.–Sat. at 9 and 11:15. **AE.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) A new cabaret theatre supper club. *Forever Plaid,* Wed.–Thu. at 8, Fri. 8 and 10:30, Sat. 7:30 and 10:30, Sun. 3 and 7:30. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). "Star Cabaret" featuring Phoebe Legere on 7/30, and Lina Koutrakos on 8/6. Showtime 11:30. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Lobby:** Singer-pianist Buck Buchholz plays the music of Berlin, Porter, Kern and Gershwin every Wed.–Sat. from 5–8, Sun. 5–10. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 6–11 to the music of the Tony Cabot Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and friends, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA ATHENEE—Madison Ave. at 64th St. (734-9100). **Le Regence:** Pianist-singer Bob Kail plays Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

THE ASSEMBLY—16 W. 51st St. (581-3580). Steak and fish restaurant with pianist Wesley Revyes performing in the lounge, Mon., Wed.–Thu. from 5:30–9:30, Christopher Gillespie takes over on Tue. and Fri. **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with Buyumba providing Spanish–flavored piano every Tue.–Sun. from 7:30–11:30. **AE, MC, V.**

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V,**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY GIA KOURLAS

WFUV— 90.7 FM
WNCN—104.3 FM
WNYC— 93.9 FM
WQXR— 96.3 FM; 1560 AM

Wed., July 31

2:00/WNCN—J. Haydn: Sym. No. 8 in G, "Evening"; **Handel:** Cto. for Recorder in B-Flat, Op. 4.

WQXR—Schubert: *Rosamunde,* Ballet Music No. 1.

WNYC—Handel: Organ Cto. in F, Op. 4; **Bach:** Cantata No. 56; **Mendelssohn:** String Qt. No. 2.

3:00/WNCN—Debussy: *Images for Orchestra;* **Bach:** Partita No. 3 in a.

WQXR—Albéniz: *Iberia,* "Fête-Dieu à Séville."

4:00/WNCN—J. Haydn: Divertimento for Winds No. 46 in B-Flat, "St. Anthony Chorale."

WQXR—Rossini: *Tancredi,* Ov.

5:00/WNCN—Debussy: *Clair de Lune;* **Brahms:** "Hungarian" Dance No. 2 in d.

WQXR—Hoffstetter: String Qt. No. 5, "Serenade," Op. 3.

6:00/WNCN— J. Williams: *Cowboys,* Ov.; **Vivaldi:** Cto. for Bassoon No. 25 in F.

7:00/WNCN—J. Haydn: Cto. for Two Horns in E-Flat; **Cirri:** Cello Sonata No. 4 in B-Flat, Op. 16.

WQXR—Dvorák: *The Golden Spinning Wheel;* **Bach:** "Brandenburg" Cto. No. 4 in G.

8:00/WQXR—Bizet: *Jeux d'Enfants.*

WNYC—Milhaud: *L'Homme et Son Désir.*

9:00/WNCN—Schubert: Sym. No. 8 in b, "Unfinished"; **Flotow:** *Alessandro Stradella,* Ov.

Thu., August 1

2:00/WNCN—J. Haydn: Sym. No. 80 in d; **Mendelssohn:** Piano Sonata in B-Flat, Op. 106.

WQXR—Debussy: Rhapsody No. 1 for Clarinet Orch.

WNYC—The St. Louis Symphony Orchestra. **Prokofiev:** Piano Cto. No. 3; **Debussy:** *Prelude to the Afternoon of a Faun.*

3:00/WNCN—Mozart: Piano Sonata No. 10 in C; **Dvorák:** *Vanda,* Ov.

WQXR—Svendsen: Two Swedish Folk Songs.

4:00/WNCN—Bach: Toccata and Fugue in d; **Chopin:** Nocturne No. 2 in E-Flat, Op. 9.

WQXR—Albinoni: Oboe Cto. in C, Op. 7.

5:00/WNCN—Vivaldi: *The Four Seasons,* "Autumn," Op. 8; **Spohr:** *Faust,* Ov., Op. 60.

WQXR—Dvorák: Polonaise in E-Flat.

6:00/WNCN—Bazzini: *Dance of the Goblins;* **Weber:** Concertino for Clarinet in E-Flat, Op. 26.

7:00/WNCN—J. Haydn: Piano Sonata No. 50 in C; **A. Scarlatti:** Sinfonia No. 5 in d.

WQXR—Beethoven: Piano Cto. No. 2; **Foss:** Three Pieces.

8:00/WNCN—Brahms: Piano Trio No. 3 in c, Op. 101; **Handel:** *Saul,* Sinfonias.

WNYC—Arnold: Recorder Sonatina.

9:00/WNCN— Beethoven: Cto. for Violin in D, Op. 61.

Fri., August 2

2:00/WNCN— Clementi: Sonata quasi Cto. in C, Op. 33; **Saint-Saëns:** Septet in E-Flat, Op. 65.

WQXR—Shostakovich: *The Gadfly,* Galop, Intro., and Dance.

WNYC—Mozart: Sym. No. 35; Piano Cto. No. 27.

3:00/WNCN—Bach: "Brandenburg" Cto. No. 4 in G; **J. Haydn:** Sym. No. 38 in C.

WQXR—Beethoven: *King Stephen,* Ov.

4:00/WNCN— Offenbach: *La Belle Hélène,* Ov.; **Sarasate:** *Zigeunerweisen,* Op. 20.

5:00/WNCN—Chopin: Waltz No. 1 in A-Flat, "Valse Brilliante," Op. 34; **Khachaturian:** *Gayne,* Ballet Suite.

WQXR—Berlioz: *The Damnation of Faust,* "Will o' the Wisps," Minuet.

6:00/WNCN—Weber: *Der Freischütz,* Ov.; **Mussorgsky:** *Night on Bald Mountain.*

7:00/WNCN—Mozart: Cto. for Horn No. 4 in E-Flat; **Muffat:** Cto. Grosso in e, "Delirium Amoris."

8:00/WNCN—J. Haydn: String Qt. in G, Op. 54; **Bach:** Cto. for Two Harpsichords in C.

WNYC—"Masterwork Hour." **Schubert:** String Qnt. in C.

9:00/WNCN— Gershwin: Cto. in F.

WQXR—Elgar: Cello Cto. in e; **Mozart:** Qnt. in E-Flat for Piano and Winds.

Sat., August 3

10:00 a.m./WNCN— J. Haydn: Sym. No. 105 in B-Flat, "Concertante"; **Cimarosa:** Concertante in G.

WQXR—Berlioz: *Royal Hunt and Storm;* **Mozart:** Horn Cto. No. 2 in E-Flat.

11:00 a.m./WNCN— Purcell: *Abdelazer,* Incidental Music; **Cambini:** Sym. in D.

WQXR—J. Haydn: Sym. No. 27 in G; **Rachmaninoff:** *The Rock.*

12:00/WNCN— Gershwin: *Rhapsody in Blue;* **Goldmark:** *Prometheus Bound,* Ov.

WQXR—Elgar: *Froissart,* Ov.; **Handel:** Organ Cto. No. 4 in F, Op. 4.

1:00/WNCN—Mozart: Sinfonia Concertante in E-Flat.

1:30/WQXR—Saturday Afternoon at the Opera. **Boito:** *Mefistofele.* Cast: Ramey, Domingo, Marton; conductor: Patane.

2:00/WNCN— Hindemith: "Symphonic Metamorphosis on Themes by Weber"; **J. Haydn:** Cto. for Piano No. 5 in G.

WNYC—Barber: Third Essay for Orch.

3:00/WNCN—Bizet: *Carmen,* Suite No. 1; **Rachmaninoff:** "Variations on a Theme by Corelli," Op. 42.

4:00/WNCN— M. Haydn: Sym. No. 23 in D; **Vivaldi:** Cto. No. 6 in C, "Il Piacere," Op. 8.

5:00/WNCN—Rossini: *Siege of Corinth,* Ov.; **A. Scarlatti:** Sinfonia No. 6 in a.

WQXR—Mozart: Qt. No. 19 in C, "Dissonant"; **Dvorák:** Qt. No. 12 in F, "American," Op. 96.

6:00/WNCN—J. Haydn: Sym. No. 59 in A, "Fire."

7:00/WNCN— Beethoven: Piano Sonata No. 8 in C, "Pathétique," Op. 13; **Telemann:** *Don Quichotte,* Suite.

8:00/WQXR—The Cleveland Orchestra. **Schubert:** Sym. No. 8 in b, "Unfinished"; **Beethoven:** *Wellington's Victory.* Conductor: Lane.

9:00/WNCN—Paganini: Cto. for Violin No. 2 in b, "La Campanella," Op. 7.

Sun., August 4

10:00 a.m./WNCN— Bach: "Brandenburg" Cto. No. 6 in B-Flat; **J. Haydn:** Cassation for Lute and Strings No. 1 in B-Flat.

WQXR—Stravinsky: *The Fairy's Kiss,* Divertimento.

WNYC—Schumann: Piano Qnt. in E-Flat, Op. 44; **Copland:** Clarinet Cto.

11:00 a.m./WNCN— Copland: *Billy the Kid,* Ballet Suite; **Schubert:** Sonatina for Violin and Piano in g.

WQXR—Mendelssohn: Piano Cto. No. 2 in d.

12:00/WNCN— Rimsky-Korsakov: *The Snow Maiden,* Suite; **Vivaldi:** Cto. for Oboe in C.

WQXR—Schumann: *Manfred Overture.*

1:00/WNCN—The Chicago Symphony Orchestra. **R. Strauss:** *Don Juan,* Op.20; *Death and Transfiguration,* Op. 24.

WQXR—Bernstein: Divertimento for Orch.

2:00/WQXR—Handel: *Royal Fireworks Music.*

3:00/WNCN— Khachaturian: *Masquerade,* Suite; **Mozart:** Piano Trio No. 6 in C.

WQXR—Offenbach: *Orpheus in the Underworld,* Ov.

4:00/WNCN—J. Haydn: String Qt. in b, Op. 33; **C.P.E. Bach:** Sym. in F.

WQXR—Mozart: *The Magic Flute,* Scenes; *Little German Cantata.*

5:00/WNCN— Saint-Saëns: Havanaise, Op. 83; **Vivaldi:** Cto. for Violin in E.

6:00/WNCN—Verdi: *Aida,* Grand March; **Clementi:** Piano Sonata No. 1 in C, Op. 37.

7:00/WNCN—Mozart: "Ah! Vous dirai-je Maman," Variations; **Gounod:** *Faust,* Ballet Music.

8:00/WQXR—"Sunday Night Opera House." **Nicolai:** *The Merry Wives of Windsor.* Cast: Donath, Mathis, Schwarz, Moll, Schreier, Vogel, Weikl; conductor: Klee.

Mon., August 5

2:00/WNCN— Stravinsky: *Pulcinella Suite;* **Bach:** Violin Sonata No. 6 in G.

WQXR—Dittrich: Five Contredances, Quadrille, and Minuet.

3:00/WNCN— Tchaikovsky: *The Nutcracker,* Suite, Op. 71; **Boccherini:** Guitar Qnt. No. 6 in G.

WQXR—Offenbach: *Orpheus in the Underworld,* Ov.

4:00/WNCN—Chopin: "Variations on a Theme by Rossini"; **J. Strauss:** *Die Fledermaus,* Ov.

WQXR—Glazunov: Waltz No. 2 in F.

5:00/WNCN—Copland: *Rodeo,* "Buckaroo Holiday."

WQXR—Ireland: "Epic" March.

6:00/WNCN— Ippolitoff-Ivanoff: *Caucasian Sketches,* "Procession of the Sardar"; **Gershwin:** Three Preludes for Piano.

7:00/WNCN—Bach: "Brandenburg" Cto. No. 3 in G; **Neruda:** Cto. for Trumpet in E-Flat.

WQXR—Mozart: Sym. No. 25 in g; **Giuliani:** Grand Duetto Concertante.

8:00/WNCN—Mozart: Cto. for Piano No. 8 in C, "Lutzow"; **J. Haydn:** Cassation for Lute and Strings No. 6 in C.

9:00/WNCN— Mendelssohn: Sym. No. 3 in a, "Scottish," Op. 56; **A. Scarlatti:** Sinfonia No. 1 in F.

WQXR—The Boston Symphony Orchestra. **Mozart:** Piano Cto. No. 20 in d; **Schubert:** Sym. No. 9 in C, "Great." Soloist: Pires; conductor: Ozawa.

Tue., August 6

2:00/WNCN—Mozart: Cto. for Flute No. 2 in D; **J. Haydn:** String Qt. in D, Op. 33.

WQXR—Finzi: Prelude.

WNYC—The Los Angeles Philharmonic. **Walton:** Sym. No. 2; **Dvorák:** Cello Cto. in b.

3:00/WNCN—Wagner: *Tannhäuser,* Ov.; **Boccherini:** *Otello,* Ov.

WQXR—Wagner: *The Flying Dutchman,* Ov.

4:00/WNCN—Handel: *Soloman,* "Arrival of the Queen of Sheba"; **Liszt:** "Hungarian" Rhapsody No. 2 in c-sharp.

WQXR—Delibes: *Lakme,* "The Bell Song."

5:00/WNCN—Chopin: Etude No. 12 in c, "Revolutionary," Op. 10; **Paisiello:** Sym. in B-Flat.

WQXR—Muffat: Suite in G.

6:00/WNCN—Rossini: *Silken Ladder,* Ov.; **Mozart:** *Sleigh Ride.*

7:00/WNCN— R. Strauss: Cto. for Horn No. 1 in E-Flat, Op. 11.

WQXR—Mozart: Piano Sonata No. 9 in D; **Walton:** *Henry V,* Suite.

8:00/WNCN— Schumann: Piano Cto. in a, Op. 7.

WFUV—"A Box at the Opera." **Donizetti:** *Fausta.*

9:00/WNCN— Beethoven: Sym. No. 3 in E-Flat, "Eroica," Op. 55.

WQXR—Rodrigo: "Aranjuez" Cto.

TELEVISION HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
MAX Cinemax
CUNY City University Television
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., JULY 31

8:00 p.m.
11 Punchline (1988). Tom Hanks is well cast as an egotistical young comic who works off his hostility on the audience; Sally Field, though, is miserably *mis*cast as a New Jersey housewife dying to perform. Mark Rydell is very good as a smarmy club owner; with John Goodman. (2 hrs.) Also shown Saturday at **noon.**

9 The Deer Hunter (1978). Part 2 of Michael Cimino's vivid, large-scale saga of small-town working-class friends who are subjected to the dislocating weirdness and self-destructive savagery of the Vietnam War. With Robert De Niro, Christopher Walken, John Savage, John Cazale, and Meryl Streep. (Part 1 shown Tuesday, Aug. 30, at 8:00 p.m.)

13 Evening at Pops—"The Chieftains and Burgess Meredith." The long-popular traditional Irish band is joined by actor Burgess Meredith for a night's worth of Celtic songs. (1 hr.)

9:00
2 Fifteenth Annual Circus of the Stars. Ringmasters Joan Van Ark, Richard Crenna, Whoopi Goldberg, and Robert Urich entice various celebs to tame tigers and walk barefoot on broken glass. (2 hrs.)

10:00
13 Skyscraper—"Steel and Stone." Behind the scenes of building the Worldwide Plaza skyscraper: Ironworkers, laying the steel skeleton, are shown in time-lapse photography; also, a trip to Venice, where the building's marble is quarried, cut, and polished. Part 3 of 5. (1 hr.)

TNT Downhill Racer (1969). Michael Ritchie's tautly edited, fictional sports film, conveying the thrills and toughness of international skiing competition. It's also an engaging, well-acted character study, with Robert Redford at his best. Also starring Gene Hackman and Camilla Sparv. (2 hrs. 15 min.)

12:15 a.m.
TNT The Parallax View (1974). Alan J. Pakula's political thriller is deliciously paranoid, with Warren Beatty playing a reporter investigating the assassination of a senator. Gordon Willis's cinematography is superb. (2 hrs. 15 min.)

2:00 a.m.
11 Islands in the Stream (1977). George C. Scott's solid craftmanship, as a great aging sculptor on an island in the sun, has enough gusto to keep alive Franklin Schaffner's adaptation of the Hemingway novel, though it plods at times. (2 hrs.)

THU., AUG. 1

8:00 p.m.
9 Perry Mason: The Case of the Lady in the Lake. A man accused of murdering his wife, heiress to a fortune, realizes that only Perry Mason can save him. With Raymond Burr, Barbara Hale, Doran Clark, David Hasselhoff. (2 hrs.)

11 Murphy's Romance (1985). Martin Ritt's sweet comedy features Sally Field as a 33-year-old divorcée who, when she moves with her son to an Arizona horse ranch, falls in love with a local pharmacist. With James Garner. (2 hrs.)

13 Mystery!—"Rumpole of the Bailey: Rumpole and the Quality of Life." Rumpole suspects that a supposed murder victim may have felt the same way about life that Rumpole feels at the present, and that the death may have been a suicide. (1 hr.) Also shown at **9:00** on **21** and **49** and Friday at **9:00 p.m.** on **50**.

8:05
TBS A quartet of unrelated but excellent movies. First, Jonathan Demme's **Melvin and Howard** (1980), about Howard Hughes and the main beneficiary of his "Mormon Will," Melvin Dummer, is an uncondescending and affectionate portrait of American types. With Paul Le Mat, Jason Robards, and Mary Steenburgen. At **10:05, Mrs. Soffel** (1984), an honorable and well-crafted drama starring Mel Gibson as a death-row murderer who seduces the wife of the prison warden, played well by Diane Keaton; with Matthew Modine. At **12:30,** Kirk Douglas is terrific in **Champion** (1949), a tough drama about a boxer who will do anything to win. Finally, at **12:20, The Petrified Forest** (1936), with Humphrey Bogart's first great screen role, as Duke Mantee, the hardened criminal who holds Leslie Howard and Bette Davis, among others, hostage at a desert gas station (1 hr. 45 min.).

9:00
13 The Great Ziegfeld (1936). A big, loud, sparkling (and very long) bio of show-biz mogul Florenz Ziegfeld, played wonderfully by William Powell. Also starring Myrna Loy, Fanny Brice, and Ray Bolger; directed by Robert Z. Leonard. (3 hrs.)

BRV "Great Directors Month" begins nicely with a Jean-Luc Godard double bill. First, **Breathless** (1959), his astonishing first feature, with Jean-Paul Belmondo as the amoral hoodlum-stud and the late Jean Seberg as his faithless American girlfriend. At **10:35, Alphaville** (1965), a strange, jangling piece of science fiction (1 hr. 55 min.).

1:00 a.m.
7 Topper (1937). Cary Grant and Constance Bennett play lighthearted ghosts who plague a hapless Roland Young in this witty adaptation of a Thorne Smith novel. (1 hr. 55 min.)

2:00 a.m.
11 Still of the Night (1982). Robert Benton tries hard to duplicate Hitchcock, or at least imitate him, in this thriller about a psychiatrist (Roy Scheider) drawn to a beautiful woman (Meryl Streep) whom he suspects of murder. (2 hrs.)

FRI., AUG. 2

7:00 p.m.
21 Special: Lyme Disease. This should be popular—a report on the symptoms, effects, and treatment of the disease that's on everyone's mind during the summer. With a discussion panel to answer call-in questions. (1 hr.)

7:30
9 The lovable **Chicago Cubs** come to Shea to play the **New York Mets** tonight and Sunday afternoon at **3:00 p.m.** Next, the more important **Pittsburgh Pirates** visit, with a game Tuesday at **7:30 p.m.**

8:00
4 Take My Daughters, Please. Rue McClanahan stars in this 1988 TV comedy about a widow bent on marrying off her four independent-minded daughters. (2 hrs.)

11 Agnes of God (1985). Norman Jewison directed this involving drama starring Jane Fonda as a court-appointed shrink investigating the case of a teenage nun (Meg Tilly) who has apparently murdered her own newborn baby. Fonda and Anne Bancroft, the convent's mother superior, butt heads and fight for possession of the young nun. (2 hrs.)

A-E Flesh and Blood. In 1979, Pete Hamill's best-seller was turned into a very good TV movie, starring Tom Berenger as the street punk who becomes a top-notch heavyweight. With Suzanne Pleshette, John Cassavetes. Shown in two two-hour parts: tonight and Saturday at **8:00 p.m.**

FAM The Borrowers. Eddie Albert and Judith Anderson star in this thoroughly winning 1973 TV movie based on Mary Norton's children's fantasy about a tiny family living under the floorboards of a Victorian house. (2 hrs.)

9:00
13 Carmen (1983). A contemporary Spanish choreographer-director searches for a leading lady who fulfills his vision of Carmen. The woman he finds, ironically, is named Carmen, and during rehearsal, they find themselves living out the *Carmen* story of love and treachery. (2 hrs.) Also shown at **11:30** on **21**.

10:00
TNT Thieves Like Us (1974). Robert Altman's very good reworking of the Nicholas Ray 1949 *film noir* gem *They Live By Night*. Keith Carradine stars as the young bank robber who falls for simpleton Shelley Duvall. (2 hrs. 45 min.) Ray's original is shown at **2:55 a.m.,** starring Cathy O'Donnell and Farley Granger as the doomed young lovers (2 hrs. 5 min.).

11:00
13 New Television—"Sun, Moon & Feather." Equal parts musical, comedy, and documentary, this film tells the story of three American Indian sisters growing up in Brooklyn. (30 min.) Also shown Monday at **10:00 p.m.** on **31**.

SAT., AUG. 3

11:00 a.m.
MTV MTV Global Special. MTV, God bless it, has kicked out the jams for ten years now; here's a look at just how much of the globe it covers: from London to Hong Kong to Rio de Janeiro. (1 hr.) Also shown at **8:00 p.m.** and Sunday at **1:00 p.m.** and **9:00 p.m.**

12:30 p.m.
13 The Aftermath. A look at the case of Bruce Kimball, the diving champ who, while training in Tampa for the Olympics, drove through a crowd, killing two and injuring four. (30 min.)

1:00
7 The Pan American Games. Cuba is the site of this year's Games, whose competition involves athletes from North, South, and Central America. ABC will provide coverage—live and taped—over the next three weekends, starting here with a U.S. men's basketball game, highlights of the men's and women's marathon, and, at **4:00,** men's three-meter springboard diving. More coverage Sunday at **5:00 p.m.**

1:30
4 American Bowl '91. NFL football across the sea, as two NFC bruisers, the **San Francisco 49ers** and **Chicago Bears,** fight it out in Berlin's Olympic Stadium.

2:00
11 A Steve Martin double bill. First, **The Lonely Guy** (1984), a collection of deadpan black-comedy gags that is perhaps the first movie to make self-pity appealing. The bachelor that Martin plays may be depressed, but Charles Grodin is the most alienated and inept man in New York. At **4:00,** in Carl Reiner's **The Man With Two Brains** (1983), Martin plays the unhappily married surgeon Michael Hfuhruhurr, who falls for a brain in a jar. Many

laughs, even a few guffaws (2 hrs.).

6:00
13 **Black Stars in Orbit.** A program about seven black astronauts and scientists who have made major contributions to the U.S. space program. (1 hr.)

LIFE **The Turning Point** (1977). Anne Bancroft plays an aging ballerina, and Shirley MacLaine her old pal—a dancer who left it all to marry and raise a family. When the two get together, a good deal of bitterness, jealousy, and fading-into-middle-age fear pours out. With Mikhail Baryshnikov, Tom Skerritt. Herbert Ross directed. (2 hrs.)

7:30
AMC **Reflections on the Silver Screen.** Dr. Richard Brown interviews the longtime Hollywood star Robert Mitchum to kick off a two-week film festival of his work. (30 min.)

8:00
2 **N.Y.P.D. Mounted.** A TV movie about an unlikely team of New York City horse cops: a retired Montana cowboy and a Brooklyn-born cop who was tired of his beat and wanted a change. Starring Dan Gauthier and Dennis Franz. (2 hrs.)

5 **Cops—"Cops in London."** It ain't New York—or even Kansas. London cops ("police constables") work without a gun, handcuffs, and, much of the time, a hassle. (1 hr.)

9 **Governor Florio's Address to the State.** Followed, at **8:30,** by the Republican response (30 min.).

13 **H.R.H. Prince Charles: A Personal View of Architecture.** The Prince of Wales talks about architecture, the environment, and the difference between today's cities and the great European cities of the past. (1 hr.)

49 **A Tribute to Harry Chapin.** Among those who remember the activist/singer, in words or in song, are Harry Belafonte, Bruce Springsteen, Judy Collins, and Richie Havens. (2 hrs.) Followed, at **10:00,** by **Harry Chapin: The Final Concert,** filmed in September of 1981 and including "Taxi" and "Cat's in the Cradle" (1 hr.)

A-E **Flesh and Blood.** See Friday at 8:00 p.m.

USA **Young Frankenstein** (1974). Mel Brooks doing what he does best: parody. Gene Wilder is a great mad doctor, bested only by Marty Feldman as Igor. (2 hrs.) Also shown Sunday at **2:00 p.m.**

9:00
7 **Onassis: The Richest Man in the World.** Part 1 of a 1988 mini-series about how Aristotle Onassis amassed his fortune, carried on with Maria Callas, married Jackie Kennedy, and all the rest. Starring Raul Julia, Jane Seymour, Francesca Annis. (2 hrs.) Part 2 shown next Saturday at **9:00 p.m.**

10:00
2 **The Owl.** When his family is murdered, an investigative reporter loses the ability to sleep and becomes a gun for hire. With Adrian Paul, Patricia Charbonneau, Brian Thompson. (1 hr.)

SHO **Paul Reiser: 3½ Blocks From Home.** The New York comic, whose first break came when he played Modell in *Diner,* returns to the old 'hood for a stand-up show at the Palladium. (1 hr.)

11:00
TDC **TDC-TV—"Ray Dennis Steckler."** A look at the filmmaker responsible for *The Incredibly Strange Creatures Who Stopped Living and Became Mixed-Up Zombies* and many more. (1 hr.)

SUN., AUG. 4

1:30 p.m.
11 The **New York Yankees** play the **Detroit Tigers** in good old Tiger Stadium today and again Monday night at **7:30 p.m.**

2:00
2 **Agatha** (1979). Vanessa Redgrave and Dustin Hoffman star in this fictionalized account of Agatha Christie's eleven-day disappearance in 1926. Quietly entertaining. (2 hrs.)

21 **If Dolphins Could Talk.** A look at the dolphin's remarkable intelligence and the conflict between the dolphin and the tuna industry. (1 hr.) Also shown Monday at **8:00 p.m.** on 13.

3:00
5 **The Blackboard Jungle** (1955). Sidney Poitier was a bit old to play a teenager, but he's terrific, as is teacher Glenn Ford, in the Evan Hunter drama about a tough high school and one teacher's agonies. (2 hrs.)

13 **Life and Death of a Dynasty.** An exploration of the personal lives of Jawaharlal Nehru, Indira Gandhi, and Rajiv Gandhi—the long-ruling family of democratic India. (1 hr. 30 min.)

4:00
4 **SportsWorld—"The Greatest Fights Ever."** It may be even more exciting now—the first of three bouts between Joe Frazier and Muhammad Ali, in Madison Square Garden in 1971. Frazier was the undefeated world champ, but Ali, coming back after two down years, had a full head of steam.

6:00
13 **The Time Machine** (1960). A somewhat scattered but still engaging version of the H. G. Wells story, starring Rod Taylor as the determined scientist who, with mixed results, throws himself into the future. (1 hr. 45 min.)

7:00
9 **The Bridges at Toko-Ri** (1955). William Holden and Grace Kelly star in a gritty version of the James Michener war story about a lawyer who is pressed into Navy service to fly a jet in Korea. With Fredric March, Mickey Rooney. (2 hrs.)

31 **The Scarlet Pimpernel** (1934). A willfully dramatic story about a man leading a double life as a foppish British aristocrat and a sympathizer of the French Revolution. Leslie Howard and Merle Oberon are both terrific. (2 hrs.)

DIS **Ducktales: The Movie—Treasure of the Lost Lamp** (1990). Huey, Dewey, and Louie get a magic lantern from Uncle Scrooge. A television premiere. (1 hr. 30 min.)

8:00
13 **The Nature of Australia: The Land of Flood and Fire.** A look at the island continent's treacherous northeast, where alligators eat men and vice versa. (1 hr.) Also shown at **9:00** on 21.

A-E **Naked Hollywood—"Eighteen Months to Live."** The second of six segments in this BBC documentary focuses on the treacherous life of the studio boss. (1 hr.)

9:00
2 **Echoes in the Darkness.** A 1987 mini-series adapted from Joseph Wambaugh's book about a murdered schoolteacher and the disappearance of her two children. The case, based on a true story, took more than seven years to solve. Starring Peter Boyle, Stockard Channing, Peter Coyote, and Robert Loggia. Shown in two segments: tonight (2 hrs.) and Tuesday at **8:00 p.m.** (3 hrs.)

7 **The Best Little Whorehouse in Texas** (1982). An undistinguished but affable musical in the Broadway-bucolic mode, southern division, starring Burt Reynolds as the small-town sheriff and Dolly Parton as the cathouse madam. (2 hrs.)

13 **I, Claudius—"Hail Who?"** Madness rules: Caligula, after murdering Drusilla, marries the mother of his child. Then, dressed as Jove, he declares war on Germany. Claudius sadly ponders how to restore the Republic. Part 10 of 13. (1 hr.) Also shown at **10:30** on 49, at **11:30** on 21, and Monday at **9:00 p.m.** on 50.

DIS **The Otis Redding Special.** A valentine to the soul pioneer and true gentleman who met his death far too early. (30 min.)

11:00
13 **Independent Focus.** Four short independent films, including Chris Choy and Renée Tajima's *Monkey King Looks West,* about a classical Chinese opera performer who must wash dishes to support himself when he moves to the U.S. (2 hrs.)

MON., AUG. 5

8:00 p.m.
5 **The Sure Thing** (1985). Or, *It Happened One Night Goes to College.* Rob Reiner's picture stars John Cusack as an Ivy League freshman who, on a trip to meet a "sure thing"—a happily promiscuous beach bunny—gets to know a girl from school who is more his speed. (2 hrs.)

9 **Dangerous Women.** The premiere of a new series about six women adjusting to life outside prison. When one of the women starts a new life by using stolen money to set up an inn, the others, for various reasons, find their way there. Soon, all their pasts resurface. (1 hr.)

9:00
13 **Frederic Remington: The Truth of Other Days.** Gregory Peck narrates this documentary about the artist and author whose vision of the American West still burns bright. (1 hr.)

10:00
13 **P.O.V.—"Homes Apart: The Two Koreas."** A brother and sister from one of 10-million broken families are reunited after many years. (1 hr.)

50 **Neil Simon: Not Just for Laughs.** The story of the last of the red-hot playwrights, as told by Jack Lemmon, Walter Matthau, Marsha Mason, and Simon himself. (1 hr.)

TNT **Sands of the Kalahari** (1965). An unsettling, entertaining British film about a small-plane crash in the South African desert and the survivors who battle one another and man-eating baboons. (2 hrs. 30 min.)

11:00
13 **Alive From Off Center—"Praise House."** The performance group Urban Bush Women in a dance-theater work about a young African woman blossoming in the American South. (30 min.)

11:30
21 **Nova—"Russian Right Stuff: The Invisible Spaceman."** The first of a three-segment look at the Soviet space program. Parts 2 and 3 to be shown Tuesday and Wednesday, respectively, at **11:30 p.m.** All segments 1 hr.

TUE., AUG. 6

8:00 p.m.
13 **Nova—"Hawaii, Crucible of Life."** Away from the madding crowds, Hawaii reveals some eye-opening vistas. (1 hr.)

31 Three programs about widely diverse and broadly talented American black artists. First, **From These Roots,** a documentary about the Harlem Renaissance, featuring Langston Hughes, Countee Cullen, Bessie Smith, and Josephine Baker. At **8:30, Alberta Hunter: My Castle's Rockin',** a profile of the legendary singer who reached fame so late in life. At **9:30, Going Home: Alvin Ailey Remembered,** a tribute to the dance pioneer (1 hr.).

A-E **Biography—"Marilyn Monroe: Beyond the Legend."** A celebration of Marilyn's life and career, told through clips and interviews. (1 hr.)

9:00
2 **Do You Know the Muffin Man?** A 1989 TV movie about a happy family whose children have apparently been abused at a day-care center. Starring Pam Dawber, John Shea. (2 hrs.)

13 **Adventure—"Fat Man Goes Cajun."** Tom Vernon, a British cyclist and essayist, wends his way through Louisiana in search of Cajun culture's roots. (1 hr.) Also shown at **10:00** on 21.

A-E **Soul by the Sea.** The premise of this concert in Jamaica is a celebration of 30 years of Motown, but joining Stevie Wonder and the Temptations are Ziggy Marley, Third World, and Heavy D and the Boyz. (2 hrs.)

HBO **Beetlejuice** (1988). Tim Burton's ghoulish pop-up book of a movie gives one jolt after another. Michael Keaton is the professional poltergeist who helps a lovely young dead couple haunt their own house. With Catherine O'Hara, Jeffrey Jones, and the music of Harry Belafonte. (1 hr. 30 min.)

10:00
13 49 **P.O.V.—"The Big Bang."** In this documentary, director James Toback asks questions of everyday folk; for instance, he queries a gangster about his belief in God and asks a seven-year-old to explain the creation of the universe. (1 hr. 30 min.)

TNT A trio of Robert Mitchum films, the first two of which are standouts. **Bandido** (1956) is a solid adventure picture about the Mexican Revolution, and **Home From the Hill** (1960), at **midnight,** is an MGM/Vincente Minnelli drama about a wealthy southern landowner whose two sons—one legitimate, the other not—learn the truth. Finally, at **3:15, The Last Time I Saw Archie** (1961), a rather tame army comedy directed by and co-starring Jack Webb (2 hrs. 5 min.).

11:30
21 **Nova—"Russian Right Stuff: The Dark Side of the Moon."** See Monday at 11:30 p.m.

2:00 a.m.
11 **The Man Who Knew Too Much** (1956). Alfred Hitchcock's remake of his own 1934 film stars James Stewart and Doris Day as an American doctor and his wife who are tossed into a whirl of international intrigue. One of the few Hitchcock/Stewart films not to click perfectly, but still quite solid. (2 hrs.)

BATTERY PARK CITY

Manhattan's newest neighborhood is home to more than 7,000 residents in eighteen full-service buildings and is the workplace for 30,000 in the four office towers that (with the Winter Garden) constitute the World Financial Center.

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Plans for the 92-acre development, which stretches along the West Side waterfront from Pier A on the south (site of the landmarked fireboat-house) to just beyond Chambers Street on the north, were subject to a series of revisions in the years that followed. Construction finally got under way in 1980, under a master plan devised by Alexander Cooper Associates with Stan Eckstut.

Further development calls for fifteen acres of parks and 22 additional residential buildings, which will bring the total population to 25,000.

"Battery Park City is very safe, very beautiful, and very clean," says Roberta Faulstick, a senior vice-president of the William B. May real-estate firm and a resident of the area.

Industry sources say the rental market at Battery Park City is going strong. Studios range from $1,000 to $1,200 per month; one-bedrooms from $1,200 to $2,500 for the largest units with water views; and two-bedrooms from $2,000 to $4,000.

The recent, highly publicized auctions of units in two area buildings have actually helped improve the market for condominiums, according to Bill Graizel, executive vice-president of Regatta New York, a firm specializing in Battery Park City resales.

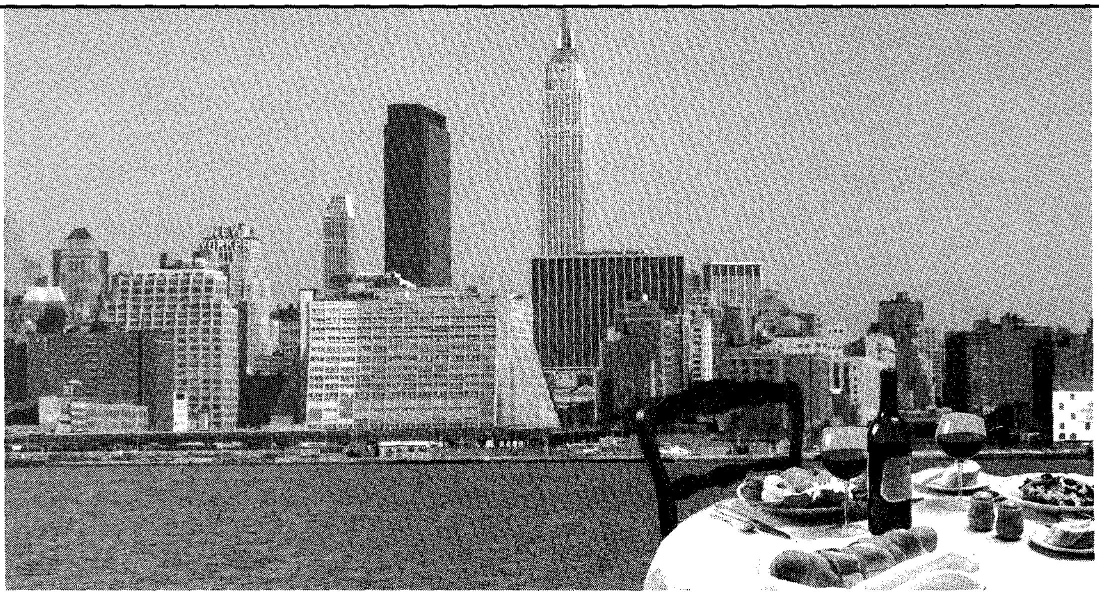
The auctions have helped establish the market value for condominiums.

"Buyers were unsure of getting the best deal they could, and uncertainty breeds inaction," Graizel says. "Seeing so many units sell has given people a better idea of market value."

The two most important factors affecting a particular unit's price are view and common charges. Taxes and common charges for two-bedroom apartments range from $600 to $1,200 per month, Graizel says.

The smallest one-bedrooms (about 625 square feet) without a harbor view start at about $140,000. A one-bedroom duplex of more than 800 square feet right on the water could cost as much as $340,000.

Two-bedroom units range from the low $300Ks to over a million dollars, and larger apartments, which Graizel says are scarce and mostly combinations of several units, also vary widely in price. ●



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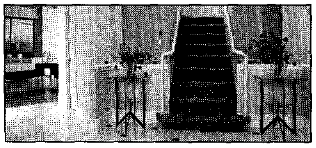

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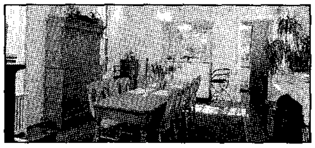

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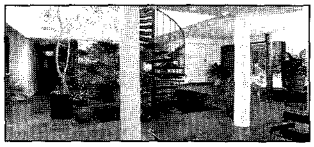

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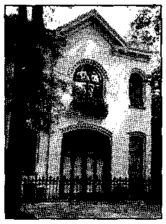

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Young Burgundy Ready—Open-minded, sensitive, striking male, 26, genuine, fit, educated professional - would like to meet someone special for fun times and maybe more. Photo/note. 6898 ✉

Warm, Witty, Wise—Jewish male, 32, CPA, seeks down-to-earth, outgoing, motivated, Jewish female counterpart, 28-35, to travel down the road of life with. Note/photo/phone. 6901 ✉ ☎

Beautiful, 23 Years Old—Recent college grad (drama major) - now in modeling. Petite, intelligent, sense of humor, sensitive. Seek very bright, handsome, athletic type, 25-30 years old. Must have solid career, empathy and integrity. Jewish preferred. Brief note/photo please. 6860 ✉

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Are You That Special Man?—Very attractive, slim, professional, single, white Jewish female, youthful 40, warm and down-to-earth - who enjoys travel, people, the performing arts, film, etc. - seeks Manhattanite male counterpart, 37-49, who, like herself, has experienced the foibles of life and is ready for a lasting relationship. Kids okay. Photo appreciated. 6869 ✉ ☎

Beauty And Brains—Sensitive, passionate, slim Jewish MD, 36. Loves tennis, scuba, skiing. Seeks warm, caring, successful Jewish MD/JD/CPA/entrepreneur, 34-43, to explore life together. 9757 ✉ ☎

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Single Black Female—High-ranking corporate executive, 40's, statuesque, linear and lovely, seeks intelligent, energetic male who, like me, enjoys life and a good laugh. Willingness to explore new experiences a must. Photo/note. 9746 ✉

Piano Man, 56—Seeks chic, nonsmoking lady, 40-50, to share classical concerts, jazz and art. 9739 ✉

Artistic And Technical Male—Cute, intimate, PhD, VP, 32 - enjoys restaurants, cuddling, writing and playing music. Seeks nonreligious, creative, feminist female, 25-32, for lasting relationship. Photo appreciated. 9725 ✉

California Girl—Long blond hair, very physically fit, 5'7", with intelligent, creative, warm, fun, playful personality. Seeks good-looking, athletic/active, 28-35 guy with a "fast-track", fun personality and a lust for life. Photo. 8470 ✉ ☎

Gay White Male—Lawyer, handsome, Jewish, 38, 5'8", 155 lbs, athletic. Seeks mature, muscular, down-to-earth Jewish professional, 28-42, to share all that life has to offer. Phone/photo. 8469 ✉

Fiction Editor—Any pretty, educated, single Wasp women left in NYC? This 33, blond, green-eyed Harvard grad wants to know. Photo/phone/note. 8453 ✉

Are You A High-Powered Executive...—Who desires to spend time with an independent, secure, assertive lady? Be a single white male over 45. 8471 ✉

Nothing Beats A Good One-To-One—Relationship. Don't you agree? Male, 40's, 5'2", seeks female nonsmoker who favors depth over height. 9749 ✉

Tall, Dark, Handsome Professional—Very fit, witty, spontaneous, sensual, warm heart, integrity and financially secure. Seeks intelligent, tall (5'7"-5'10"), very pretty female with great figure (my hobby is sculpting and painting). Your interests: travel, the arts - clear, nonsuperficial conversation. You are looking for fun, romance and a permanent partner. Your age should be between 28 and 35. Note/photo/phone. 8472 ✉ ☎

Successful, Handsome Jewish Doctor—30's, seeks soul mate - exceptional beauty, sensuality...spiritual, ethical, athletic and fun-loving only. Photo a must. 8474 ✉

Sexy Voice With Body To Match—This Jewish male, 28, seeks slim, attractive, caring, fun, spontaneous Jewish female, 24-32, with a sense of humor, to sweep her off her feet and fill her heart with passions yet unfelt by any other. Photo. 8452 ✉

Single Jewish Male—40, professional, Westchester resident - seeks soft, non-demanding female in 30's, for love, marriage. 6882 ✉

Great-Looking Brunette!—Slender, shapely, athletic, successful professional, (212), seeks mate, 38 to 55. 9747 ✉ ☎

Pretty Manhattan Attorney—Who is tall (5'9"), slim (130), divorced (age 45), and whose qualities include being charming, caring, stylish, sensitive, lovable, vivacious, interested and interesting, seeks Jewish professional (age 40-60) who is intellectual, imaginative and enthusiastic, for a lifetime of love and romance. Photo/note/phone appreciated. 6897 ✉

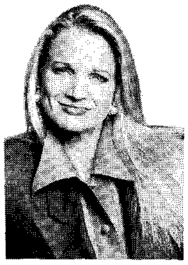
Attractive Widow—With apartment on Central Park West, house in the country - loves tennis, skiing, dancing, opera, adventure travel. Seeks NYC-based male counterpart, 55 plus, to enjoy the good life together. Let's exchange photos. 6900 ✉

Warm, Handsome Investment Analyst—35, MBA, Harvard-educated, 5'9", athletic build. Into short story writing, foreign language study. Seeks loving, intelligent woman. Will exchange photos. 8481 ✉

The Right One—Is beautiful, Jewish, blond, slim and sincere, seeking a tall, trim, handsome, successful Jewish male, 28-35, for love, laughter and forever-after. Photo and note. 8479 ✉

Attractive, Young 60—White, Jewish, nonreligious businesswoman. Enjoys opera to Atlantic City. Warm and affectionate. Seeking male counterpart. 9742 ✉

Very Pretty, Free-Spirited—Oxford-educated, Italian, multilingual, 37, seeks attractive, sweet academic or professional man, sense of humor - for serious relationship and long haul. 6752 ✉



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Interesting Business Professional—Handsome, tall, educated, traveled, city/country residences, financially secure, salt-and-pepper hair. Seeks affectionate, slim, attractive woman, 34-41, for adventure, fun and maybe more. Please send note with photo. 6880 ✉

Photographer Seeks Female Cure—For workaholic life style. 29, 5'8", trim, down-to-earth Jewish male. If you're a woman, 23-31, humorous and creative, let's share a coffee break of romance and travel. Photo please. 6890 ✉ ☎

A Cut Above—Very attractive, well-built, successful woman, 30something, extremely feminine and soft, seeks all-American male, 36-45, 5'9"-6'2". Note/photo. 6878 ✉

Widowed With Children—Incredible guy - *handsome, successful, athletic,* 38, 5'9". Looking for someone to share romance, passion and ease of a caring relationship. Note/photo/phone. 9743 ✉

Extremely Handsome, Hazel-Eyed—Jewish MD, 32, 5'10", 165 muscular lbs, whose passions include flying (licensed pilot with own plane), music (accomplished violinist), tennis, cycling and scuba diving - searching for one very special lady (24-32) to share my love for life. Photo/note a must. 8464 ✉

Warm, Caring, Genuine—Handsome MD, 32, 5'11", fit, varied interests - seeks very special, slim Jewish lady. 9754 ✉

Blond, Brains, Beauty, Real—Loves music, dancing, travel, dining, repartee. Happy with life, family, friends. International law partner with interesting past. Seeks diverse, accomplished, satisfied, real man, late 30's-40's. Tall, handsome, with wit, wisdom, similar love. Photo a plus. 9726 ✉

Good-Looking Business Exec—Young 36, former workaholic - tired of the singles scene - seeks slim, petite, fun, real pretty Jewish female, 22-30, to share a great life. Photo/phone. 9737 ✉

Retired At 42—Financially independent *ex-businessman, now CT photographer.* Creative, loves the outdoors, physically fit, travels, 6', 185, 47, loves animals. Seeks huggable lady over 30, physically fit, who can live without NYC, who also might enjoy seeing the Rocky Mountains or the coast of Ireland. Note/photo. 8463 ✉

NJ/NYC—Professional Wasp man seeks beautiful, slim, sophisticated lady, 28-36, for humor and romance. Enjoys classical rock, White Zinfandel, Bob and Ray, and golf. Photo/note. 8475 ✉ ☎

World Traveler Seeks Companion—Accomplished Jewish male, 47, handsome, with gentle touch, spiritual nature, diverse interests, searching for inner/outer beauty who is bright, independent and loving - for wild speculations, exotic adventures and to be held close. Note/phone/photo please. 9740 ✉

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Doctor—Attractive male, green eyes, Jewish, 39, enjoys dancing, dining, sports, theater, sunshine. Seeks a beautiful, slender woman with class, 25-35, to share future. Photo please. 8468 ✉ ☎

Good-Looking Male—38, 5'11", Jewish CPA. Enjoys movies and quiet evenings. Seeks warm, slim, pretty woman, 24-38, for relationship. Photo. 9755 ✉

Where Are All The Short Guys?—Petite, slim and sexy, pretty blond - Jewish, 29, NYC - from class family, seeks smart and secure "regular guy" with whom to share her big heart. Must like dogs. Photo/note. 9756 ✉

The Gods Were—Very kind to me. I'm blessed with a face and figure far beyond the norm. For the first time in my adult life, I'm free to pursue my dreams with no responsibility to anyone but us. I value a man of honor. A strong but tender man who, like myself, is a seeker after truth - regardless of religious persuasion. Wealth is important only inasmuch as your self-esteem is reflected by your income. Age is irrelevant. I'm in my mid 40's. A photo isn't necessary... I'd much prefer the thousand words. 9727 ✉

Pretty And Passionate—38-year-old Italian-American woman (not a gum-snapper but a smoker) with 9-year-old son, desires 35-42-year-old, 6'-6'3" jock type to knock my socks off! Romance and photo a must. 6874 ✉

Petite, Slender, Green-Eyed, Blond—Woman - classy, spirited, affectionate, fun, 40's, seeking Jewish man, 50's-60's, with a loving heart, sense of humor and sincerity - for romance, laughter and an "old-fashioned" sharing relationship. 8454 ✉

Handsome Male Attorney—38, Jewish (nonreligious), seeks attractive and intelligent, single NY woman for days of tennis and drives in the country, evenings of jazz, dining and romance. Note/phone/photo appreciated. 6871 ✉

Pretty, Thin, Sophisticated—28-year-old publishing executive seeks sincere, attractive, successful man for fun and romance. Note/photo/phone. 6870 ✉

Classy Blond—Beautiful, athletic, professional, witty woman - into fitness and fun - seeks good-looking 40ish man who, like me, is financially secure, confident, with same interests, who's willing to teach me to play golf. Photo and note. 6877 ✉

Stylish And Beautiful—Christian woman, 27, sometimes shy, professional designer, creative and culturally literate, intellectually inclined. Seeking handsome professional man, 27-35, with strong values, a great sense of humor, who is quietly confident, to share intelligent conversations and fun times. Photo/note/phone appreciated. 9735 ✉

Wanted:—Intelligent, professional white male, 36-50, with boat - to teach this very pretty, sensual, divorced white female to be his first mate. 9734 ✉

Real Deal—Bright, considerate, fun-loving male, 35, seeks lady with sense of humor, 29-37, into music, outdoors, dining and movies. Photo/note. 9736 ✉

Very Sexy—6'1/4", intelligent, 24-year-old French-American, looking for 22-29-year-old, athletic, intelligent, 5'7"-5'11", blond female with a great sense of humor. Loves art, literature and likes to play pool. No picture - no reply. 6879 ✉

Very Attractive Woman—37, 5'7", thin, blue-eyed, with diversified interests, seeks a tall, handsome, educated, successful man, 35-45. Nonsmoker. 6883 ✉

Kind, Caring, Pleasant—Friendly, honest, youthful-looking, considerate Jewish male, teacher, 47. Seeks a sincere, stable Jewish woman to settle down and have a family. Photo desirable. 6884 ✉

Classy Lady With Classy Chassis—Artistic, adventurous, accomplished, seeks 37-45, Ken Olin/Michael type to sail, ski and schmooze with. Photo. 9751 ✉

Tall, Handsome, Intelligent—Successful single male, 31, interested in meeting an intelligent, beautiful, successful woman, 24-32. Photo and phone. 6885 ✉

Sharing Sunsets, Laughter—And warmth. Easygoing, sensitive nature lover who also appreciates NYC - 40's male - seeks soul mate. Prefer photo. 6887 ✉

Attractive Male Psychotherapist—29, Jewish, thin, trim beard and mustache. Loves theater, film, talking, laughing. Seeking intelligent, pretty, psychologically minded woman. Photo/phone. 6886 ✉

30-Year-Old Single Male—Asian-American, successful, professional fitness therapist and trainer, seeks 25-30-year-old Caucasian woman, preferably of northern Italian descent, slim and beautiful, to share my passionate interests in romantic dinners, travel, theater and sushi, and to work toward the development of a fulfilling relationship which includes marriage and children. Photo please. 6891 ✉

Special Model—Jewish female exec, 36, affluent, polished - with looks, brains, wit, no kids (yet), 5'6", fit and fun. Seeks tall male, 33-43, with the exact same qualities I possess. Short note okay. 9752 ✉

Incurable Romantic On LI—40, 6'2", Sean Connery type (bearded and balding), very affectionate, humorous and caring. Seeks same in attractive female (33-43). Note/phone/photo. 6892 ✉

Warm, Romantic, Fun-Loving—36-year-old male with dark hair and sparkling eyes, who is easygoing and down-to-earth, seeks warm, slender female who is centered and has a tender heart - for relationship, romance, commitment and love. Photo/note/phone. 6893 ✉

Pretty Italian-American Female—Young 39, bright, fun, good values, seeks similar Catholic male, 35-45, to settle down. Photo and letter. 6894 ✉

Postage Refunded—If not completely charmed by this handsome, affable writer/businessman. I'm 37, Jewish, successful, perfect for bringing home to your mother. Note/photo. 9759 ✉

Playful, Adorable—Single Jewish female, seeks male golfing partner, 50-63, to enjoy golf, love, life. Photo/note. 9758 ✉

Serious Fun—Active, athletic, intelligent, successful, pretty blond, 37, 5'4", seeks sincere, unencumbered man with style, looks, great sense of humor, for romance, surprises. Bio/photo. 9729 ✉

I Have The Lock If You Have The Key—We can open the door to a great life. Model lock - Jewish, blond, green-eyed, slim, 28, vivacious, pretty. Send your key type and let's open those doors! 8465 ✉

Dreams Of Love—And fateful encounters. Very attractive Jewish woman, 40, trim, athletic, long hair, affectionate, fun-loving, seeks Jewish man to love. 6895 ✉

Are You Affectionate?—Romantic, 5'10" and over, slim, intelligent, worldly, business or professional? European a plus. Have driving license and be financially secure. I am financially secure. Have private house on the Hudson, heated swimming pool, steam room. I love to travel, dance, swim, dine out. I'm dynamic, Manhattan Jewish woman, 5'7", 124, youthful, pretty, warm, sensuous, witty, fun, sophisticated, exciting and lonely. The only thing I miss is you to enjoy it all. Note/phone/recent photo. POB 5250, FDR Station, NY 10150.

Thirtysomething MD—Jeremy Irons type of looks, Jewish. In addition, I'm a musician, like to paint, enjoy sports (tennis, golf, swimming) and dancing. Caring, kindness and manners are important qualities I'm looking for in a woman. I'm hoping she is intelligent, trim and lovely looking, in her 20's to early 30's. Note, phone and photo please. 8460 ✉

Do You Have My Glass Slipper?—Attractive, tall blond, 33, successful, career-minded but loves to have fun. Enjoys a diversity of activities and is looking for a tall, attractive, career-oriented male, 27-42, to share them with. 8459 ✉ ☎

Honest, Handsome, 31—Likes NYC, old movies, quiet weeknights. Seeks slim, pretty lady with sense of humor, for fun and possible future. Photo/note/phone. 8476 ✉

Fun-Loving, Kind, Passionate—Educated, very pretty, green-eyed, size 6, mid 40's. Seeks successful, good man, 43 plus, to love and to cherish. 6899 ✉

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Teacher—Easygoing, caring and considerate man in his late 30's - attractive and a little shy. Writing this now at 6 am before I lose my nerve! I enjoy going to the movies, long walks by the river, sports and getting away to travel as much as I can. Looking for a woman, 27-38, with similar interests. 914 area. Note/photo. 9767 ✉

Attractive Latin Lady—Central NJ, seeks educated, warm, sincere, romantic, nonsmoking man, 40's. Photo/note. 9705 ✉

Soft, Warm, Pretty—34, wishes handsome professional male for marriage, family life and the best that love can bring. Photo a must. 6873 ✉

Friendly, Nice Guy—Seeks bright, nice gal, any age, any race welcome. I am a black male - quiet, 6' tall, mature, 34. Do write: POB 782, Queens, NY 11431

Take A Chance—If you are an intelligent, tall, thin, beautiful woman, 20-30 - this message is for you. If you often wonder why you have not met that truly special guy (i.e. young, handsome, successful and intelligent), when you go to all the right places and have all the right qualities, I have had the same thoughts about meeting someone like you. I could pass you 100 times on the street and never get a chance to meet you. Here's our opportunity. Looking forward to hearing from you. Photo/letter. 9744 ✉

Sensuous Mr., 57—Seeks witty, feminist, Jewish, no-smoke Ms. POB 171, NY 10028

Let's Get Physical—Vivacious, statuesque, fun-loving, blue-eyed blond jockette - who loves skiing, skating and racquet sports - seeks sports-minded, single white male, 33-43, who's witty, romantic, honest and down-to-earth. Couch potatoes need not apply. 9728 ✉

Home Alone—Hopefully not for long. 33, pretty, petite, educated woman with warm heart and sense of humor seeks 30ish man for all seasons. 9748 ✉

Black Female—27, MBA, seeks nice guy to enjoy life with. Photo/note. 6875 ✉

Fun-Loving Attorney—Italian-American, attractive, well-built, 5'9", 170, commitment-ready, great cook. Seeks Christian (nonreligious), very attractive woman with penchant for life and love. If you are intelligent, sexy, 28-38, into hot jazz, have great legs and sense of humor, let's light the candles! Note/recent photo absolute must. 6876 ✉

Travel - Romantic Man—64, 5'8", slim. Happy, youthful, Italian-American. Seeks lady to travel with and share intrests, adventure, love of foreign travel. Exchange photo/letter please. 8457 ✉

Very Handsome, Well-Built—Jewish guy (30), with green eyes and brown hair, athletic and successful, seeks special girl, 5'2"-5'8", with similar qualities - for fun and romance. Phone/photo. 9731 ✉

Savvy Young Lady—42, attractive, humorous, honest and romantic, looking for divorced male, 42-50, with same. Children okay. Photo a plus. 6888 ✉ ☎

Very Pretty Professional—31, 5'3", fit, auburn hair, big brown eyes, seeks attractive, sincere, fit professional male to share quality relationship/romance. 8462 ✉ ☎

Tall, Slim Catholic Male—35, divorced, nonsmoker, seeking sincere female with traditional values, for serious relationship. Note/photo/phone. 9732 ✉

Yale Was Fun, Greenwich Is Boring—I'm 30, Deadhead, Wasp ad guy, standup comic. I'm looking for a very cool, very sexy 21-25-year-old woman. Photo/phone/note. We'll never tell anybody how we met... 8461 ✉

Marian Seeks Robin—Spirited brunette beauty, slim, intelligent, seeks artful, accomplished man, 39-50, intellectually vigorous and aware, for romance and adventure. 9730 ✉

Top MBA/CPA, Very Athletic Male—Handsome, 32, down-to-earth, Jewish, Wall Street executive. Enjoy working out, tennis, animals. Seek fit, educated, Jewish professional lady. Photo. 8455 ✉

Lovely, Lean Lady—Sales professional, fifty-something - enjoys the arts, movies, Chinese cuisine, cats, long walks, longer talks. Takes humor seriously, myself lightly. Seeks brainy, warm-hearted man, 50's-60's. 9745 ✉

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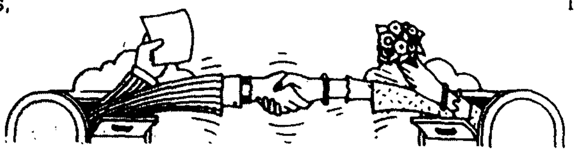

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 712

BY MARY ANN MADDEN

"Listen, stranger, there ain't enough room in this gown for the two of us."
Dragstore Cowboy

My name is Sandy, and I'm an Alpoholic.
The fog comes in on little cat feed.

Above, nothing fancy. Just our one-letter word switch, in pairs. Competitors are invited to link two familiar phrases, names, titles, or whatever rendered hilarious by a one-letter substitution in each.

Results of Competition 709, in which you were asked for television promos typical of sweeps season.

Report: Meteorite hurtles toward city. Story at 11. Is Elvis an Elvis impersonator? Live With Regis and Kathie Lee. Armageddon coming. Tonight on Nova. These stories and Andy Rooney next.
Speaking of which, we were rereading a book of early N.Y. Mag. Comps from which the gown example (above) was heisted. It made us think. Hoping you the same. Stay tuned for Attitudes With Linda Dano. And, like, see that you do.

First Prizes of two-year subscriptions to "New York" to:

TODAY ON GERALDO, PEOPLE WHO HAVE THROWN OTHER PEOPLE FROM MOVING CARS.
Karl Levett, N.Y.C.

SHE WON THE LOTTERY . . . NOW SHE'S IN A COMA. CHERYL LADD STARS IN A TRUE STORY ON TONIGHT'S MOVIE OF THE WEEK.
Staff of Design Etc., Staten Island

FAKE M.D.'S WHO PRACTICE PLASTIC SURGERY TODAY ON JOAN RIVERS.
Charles Morgan, Issaquah, Wash.

Runner-up Prizes of one-year subscriptions to "New York" to:

NUDE X-RAY SUNGLASSES. ARE THEY FOR REAL?
FOR MEMBERS OF AN ILLINOIS CHURCH,
THE ANSWER WAS ALL TOO APPARENT.
EYEWITNESS NEWS AT 6.
Andy Gordon, West Hollywood, Calif.

LAWYERS WHO TRY CASES IN PIG LATIN.
ILMFAY AT ENTAY.
Mary Ellen Flora, Putnam Valley, N.Y.

JOHN STOSSEL ASKS: DO CONTACT LENSES REALLY IMPROVE YOUR VISION? 20/20 TONIGHT.
Grace Katz, Dorset, Vt.

And Honorable Mention to:

TWO NOTORIOUS LOVERS DIE RIGHT BEFORE YOUR EYES. A DRAMATIC REENACTMENT
OF AN ELECTRIC-CHAIR EXECUTION.
TONIGHT, ON A CURRENT AFFAIR.
Miranda Loshin, White Plains, N.Y.
sp. ment.: Tom Frenkel, Sunnyside, N.Y.

"HIGH NOON" AT 11, 10 CENTRAL.
Joe Glick, Kinnelon, N.J.

HUSBANDS WHO CALL PHONE SEX LINES;
WIVES WHO ANSWER THEM.
ON THE NEXT OPRAH WINFREY SHOW.
Larry Laiken, N.Y.C.

CHEF TELL TELLS ALL TOMORROW.
LIVE WITH REGIS AND KATHIE LEE.
Nancy Kuhns, New Bern, N.C.

WHY BEAUTIFUL PEOPLE PREFER UGLY PETS.
SPECIAL REPORT AT 11.
Naomi Freeman, Shaker Heights, Ohio

STEPSONS AND STEPMOTHERS IN LOVE.
ON THE NEXT DONAHUE.
Monica Duffy, Glens Falls, N.Y.

GEORGE WASHINGTON DID TELL A LIE:
HIS STORY AT 6 AND 11.
Josh Easter, Nashville, Tenn.
sp. ment.: Bill Jaker, Vestal, N.Y.

RIOT TEARS UP INNER CITY.
DETAILS AFTER "BUTTERFLIES ARE FREE"
Helen Grossman, Minneapolis, Minn.

MEN WHO CLAIM TO BE VAMPIRES AND THE WOMEN WHO LOVE THEM. ON A CLOSER LOOK.
Anna Lambiase, Brooklyn

DOES HUNTZ HALL CALL THE SHOTS AT THE VATICAN? DETAILS AT XI.
Anthony Flora, Yorktown Heights, N.Y.

PLAQUE CONTROL:
A MEDICAL BREAKTHROUGH.
FILM AT 11.
David Yarnell, Los Angeles, Calif.

UNWANTED FACIAL HAIR.
ON 9 BROADCAST PLAZA.
Martin Freeman, Minneapolis, Minn.

MARLA DUMPS THE DONALD FOR ENERGIZER BUNNY. "BEST SEX EVER."
ON A CURRENT AFFAIR.
Pamela Fillinich, Metuchen, N.J.

QUAYLE SECURE ON TICKET, SAYS BUSH. STORY AFTER MONDAY-NIGHT MOVIE, "BEING THERE."
Patty Bonanno, Durham, Conn.

KODAK STOCK JUMPS THREE POINTS.
FILM AT 11.
Dave Worsley, Crompond, N.Y.

MARILYN QUAYLE: ORAL-HEALTH ENTHUSIAST OR DENTAL-FLOSS ABUSER?
ON THE NEXT HARD COPY.
David English, West Somerville, Mass.

OUR PUBLIC SCHOOLS:
A BREEDING GROUND FOR DIDACTICISM?
TOMORROW WITH SALLY JESSY RAPHAEL.
L. Wolfe, W. Springfield, N.H.

CHARO Y LOS HERMANOS GRIMM.
ESTA NOCHE 10 P.M.
Nancy Morgan, Fairbanks, Ala.

AT 6 P.M., AN M.D.'S RX FOR PMS.
Julia Beaudoin, N.Y.C.

DONOR WANTS KIDNEY BACK.
ORGAN WARS.
ON THE NEXT DONAHUE.
Anne Mallory, Boston, Mass.

LINK FOUND BETWEEN CAT FOOD AND IMPOTENCE. DETAILS AFTER THE LOVE CONNECTION.
Bernard Hamel, Holyoke, Mass.

HAS YOUR WALKMAN BEEN PROGRAMMED TO SEND YOU SATANIC MESSAGES? A UTAH MINISTER SAYS YES. TODAY ON GERALDO.
Shari Selke, Haledon, N.J.

FORMER BEAUTY QUEEN GETS LIFE LIFT FROM COSMETIC SURGERY.
FOLLOWING THE GOLDEN GIRLS.
Lisa Klein, N.Y.C.

UNEMPLOYMENT ISN'T WORKING.
TONIGHT ON THE 10 NEWS.
Pauline Wallner, Cincinnati, Ohio

HOWARD STERN'S LESBIAN WHEEL OF FORTUNE.
TONIGHT AT 7.
Marc Doyle, Berkeley, Calif.

MEET A WIFE WHO THINKS HER DOG IS MACHO AND HER HUSBAND IS A WIMP.
TOMORROW ON THE OPRAH WINFREY SHOW.
J. Rachel, Brooklyn

IS IT THE FACE OF CHRIST OR GENE SHALIT?
EXPERTS DISCUSS THE SHROUD OF TURIN.
Brooke Minges, Battle Creek, Mich.

INTERGALACTIC MARRIAGE: MATCHMAKERS WHO CLAIM SUCCESS.
TODAY WITH JOAN RIVERS.
A. L. Colby, N.Y.C.

MAN MARRIES HIMSELF, THEN DIVORCES.
NEXT ON DONAHUE.
Daniel F. Regina, N.Y.C.

CHIA PET BITES OWNER. STORY AND PRECAUTIONS YOU CAN TAKE, TONIGHT AT 10.
E. Stallworth, Willow Grove, Pa.

STATUE OF ATHENA MISSING FROM ATHENS TEMPLE. STORY AFTER THESE MESSAGES.
John B. Rockwell, N.Y.C.

PARENTS WHO DATE, ON THE NEXT DONAHUE.
Robin Portnoi, Hoboken, N.J.

WOMEN WHO HATE WOMEN WHO HATE MEN AND THE MEN WHO LOVE THEM.
NEXT WITH GERALDO.
Beth G. Dubow, Dania, Fla.

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LATER TONIGHT, OUR EXCLUSIVE REPORT:
WHAT YOUR CAT REALLY THINKS OF YOU.
Daniel Sachs, Merrick, N.Y.

WOMAN ADDICTED TO SHOPPING CHANNEL DOES NOT SLEEP.
DETAILS ON NEWS AT SUNRISE.
Helene Summerfield, Delray Beach, Fla.

IS CELIBACY STILL PRIESTLY?
TOMORROW AT 9.
Mark Wolfson, Spring Valley, N.Y.

PUBLIC EXECUTIONERS:
THE MEN BEHIND THE MASKS.
TOMORROW ON GERALDO.
Chris Doyle, Burke, Va.

GAVIN MACLEOD DISCUSSES ACTING.
THE HART FILE ON ENTERTAINMENT TONIGHT.
Claude Dukenfield, Cambridge, Mass.

MISSILE ATTACK LAUNCHED AGAINST THE U.S.
DETAILS AFTER THE GAME.
Richard Roth, N.Y.C.

KILLER SOAP SCUM ENGULFS NEW JERSEY.
FILM AT 11.
John P. Feinstein, Barnegat, N.J.

PROSTITUTES DISGUISED AS POLICEWOMEN
ON HARD COPY.
Martha Herzog, Pacific Grove, Calif.

HIMALAYAN BUNGEE JUMPING.
FILM FROM 11–12.
Robert Flora, Putnam Valley, N.Y.

TAXI TO OBLIVION.
THREE LUCKY SURVIVORS,
TODAY ON THE OPRAH WINFREY SHOW.
Joe Clonick, N.Y.C.

GIRL GIVES BIRTH TO QUINTS AT 10.
MORE AT 11.
Carleton Carpenter, Warwick, N.Y.

MAYOR CALLS FOR END TO TAXING THE POOR.
FALSE HOPES FOR BUDGET.
RIGHT AFTER LOTTO.
Don Wigal, N.Y.C.

PREGNANT DESERT-STORM VETERANS
ON THE NEXT DONAHUE.
Gary D. Thal, Brookline, Mass.

CAN KISSINGER HANDLE VANNA'S JOB?
SONYA LIVE.
Mitzi Mark, Princeton, N.J.

TRICHINOSIS IN ALICE TULLY HALL.
STAY TUNED FOR TONIGHT'S SHAME ON YOU.
Antonio Ramirez, N.Y.C.

NOBODY DOES IT BETTER.
SEXUAL SAVANTS
ON THE NEXT DONAHUE.
Thomas E. Gitto, Staten Island

WATCHING TV CAUSES CANCER.
BEGINNING MONDAY AT 10 P.M.
Henry Morgan, N.Y.C.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 712, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by August 9. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the September 16 issue. Out-of-town postmarks are given three days' grace.

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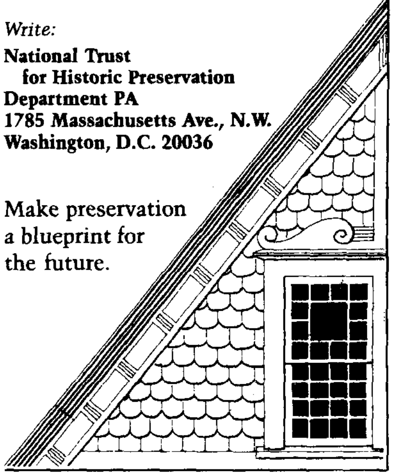
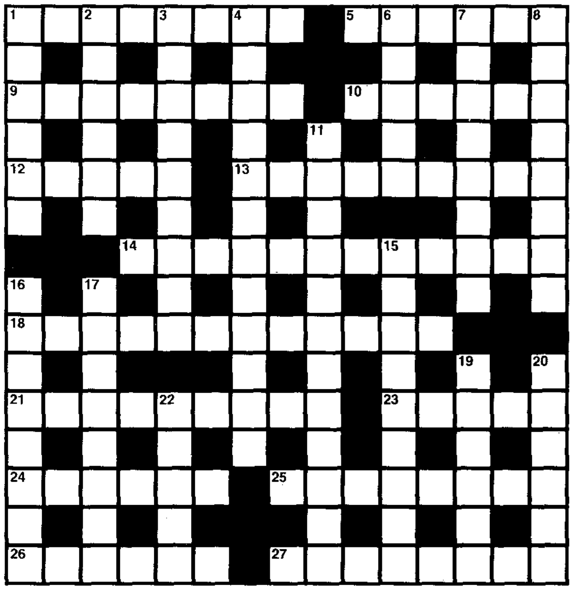


'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

- 1 Bird needs bowl and a tap. (8)
- 5 Man from the East with offspring—a girl. (6)
- 9 With ill-grace, snarled—experiencing a hyper-sensitive aversion. (8)
- 10 Abscond with a parliamentarian after Christmas. (6)
- 12 For this tropic archipelago one cotton garment is more than sufficient. (5)
- 13 Lamenting about a party alliance. (9)
- 14 Their meeting will not take place in the gymnasium. (8, 4)
- 18 Presumably he would not be interested in a free-for-all. (5, 7)
- 21 Farm equipment demonstrated by a gymnast. (9)
- 23 Catching the eye—article on water pipe. (5)
- 24 Look for affection. (6)
- 25 Emit? Send out? The matter's settled. (8)
- 26 A snare placed beside the waterfall secures a bird. (6)
- 27 A body-builder wanted to get a heavenly body. (8)



DOWN

- 1 The spirit an artist comes in with. (6)
- 2 Take two eggs and then pine for tea. (6)
- 3 Salt taking an automobile to jack up with ship's officer. (9)
- 4 Holding a service before the meal? (5, 7)
- 6 At first light I got early start from home? Quite to the contrary! (3, 2)
- 7 Useful for typists or thirsty astronauts. (5-3)
- 8 Points me out? That's favouritism. (8)
- 11 I'd tell others to put out the champions. (5-7)
- 15 A gripping simile. (9)
- 16 Turn scarlet—it's almost spooky! (8)
- 17 Inner got distorted with gas. (8)
- 19 Trunk starting to rotate in the dance. (6)
- 20 Unhealthy-looking boy was in state of destitution. (6)
- 22 Choice of courses—not so good. (5)

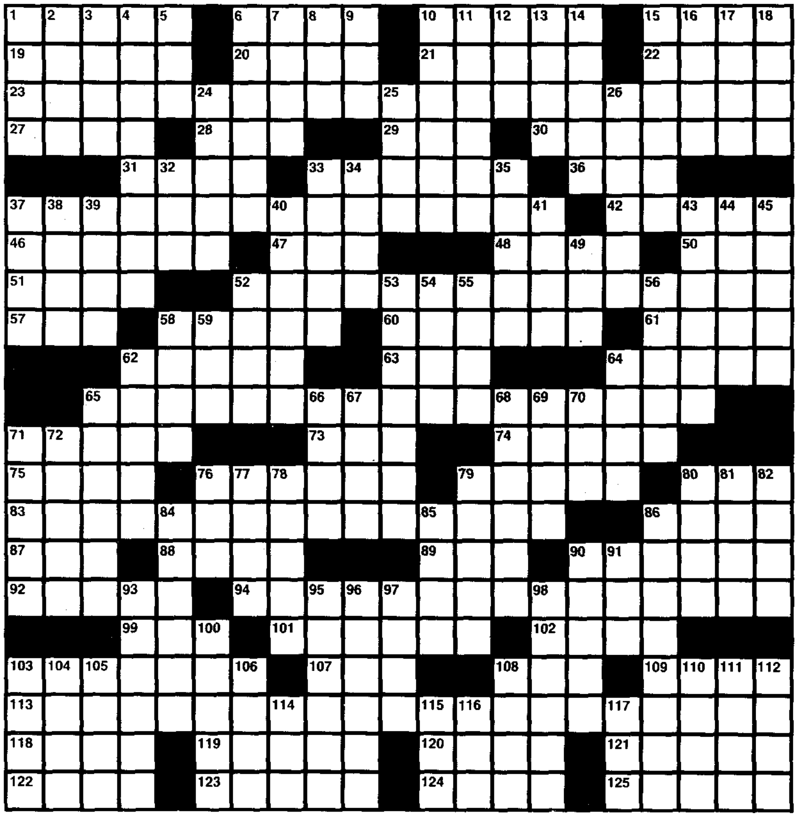
'ALTERNATIVES' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

- 1 Sahara filling station
- 6 Bear of the skies
- 10 Flooded
- 15 Iran's ruler, once
- 19 Façade
- 20 Peon's lot
- 21 "La Plume de Ma ——"
- 22 Galileo's city
- 23 1844 alternative
- 27 Feed to the full
- 28 Quick to learn
- 29 Territory of India, with Goa and Daman
- 30 Nectarines' cousins
- 31 Mongolian desert
- 33 Marriage mate
- 36 Citizen of: suffix
- 37 Tryster's alternative
- 42 "All the world —— and dreary"
- 46 Heavily decorated
- 47 Words in alternatives
- 48 Before J.H.S.
- 50 Fumble
- 51 Symbol of thinness
- 52 1955 film alternative
- 57 After pat or pot
- 58 Sea mammal
- 60 Levy (a tax)
- 61 Swearing-in replies
- 62 Motif
- 63 Actress Scala
- 64 Singletons
- 65 Stockton's alternative
- 71 Summer TV fare
- 73 Physicians' org.
- 74 Russian mountains
- 75 Rival of Babylonia
- 76 Merle of the movies
- 79 Backbone
- 80 Use a ray gun
- 83 Gambler's alternative
- 86 Like Hubbard's cupboard
- 87 Draw a bead on
- 88 Pressing need
- 89 Dedicatory verse
- 90 Banquets
- 92 Nosh
- 94 Miners' alternative of the 1860s
- 99 Drumstick
- 101 Comes afterward
- 102 "Do as ——, not as I do"
- 103 Involves
- 107 Kin of ology
- 108 Chi. trains
- 109 Adroit
- 113 Alexander Pope's alternative
- 118 Yes ——?
- 119 End of a President's name
- 120 Bahn vehicle
- 121 Partner of kicking
- 122 Yule drinks
- 123 Clear the tape
- 124 Florist's sale
- 125 Run, as dye

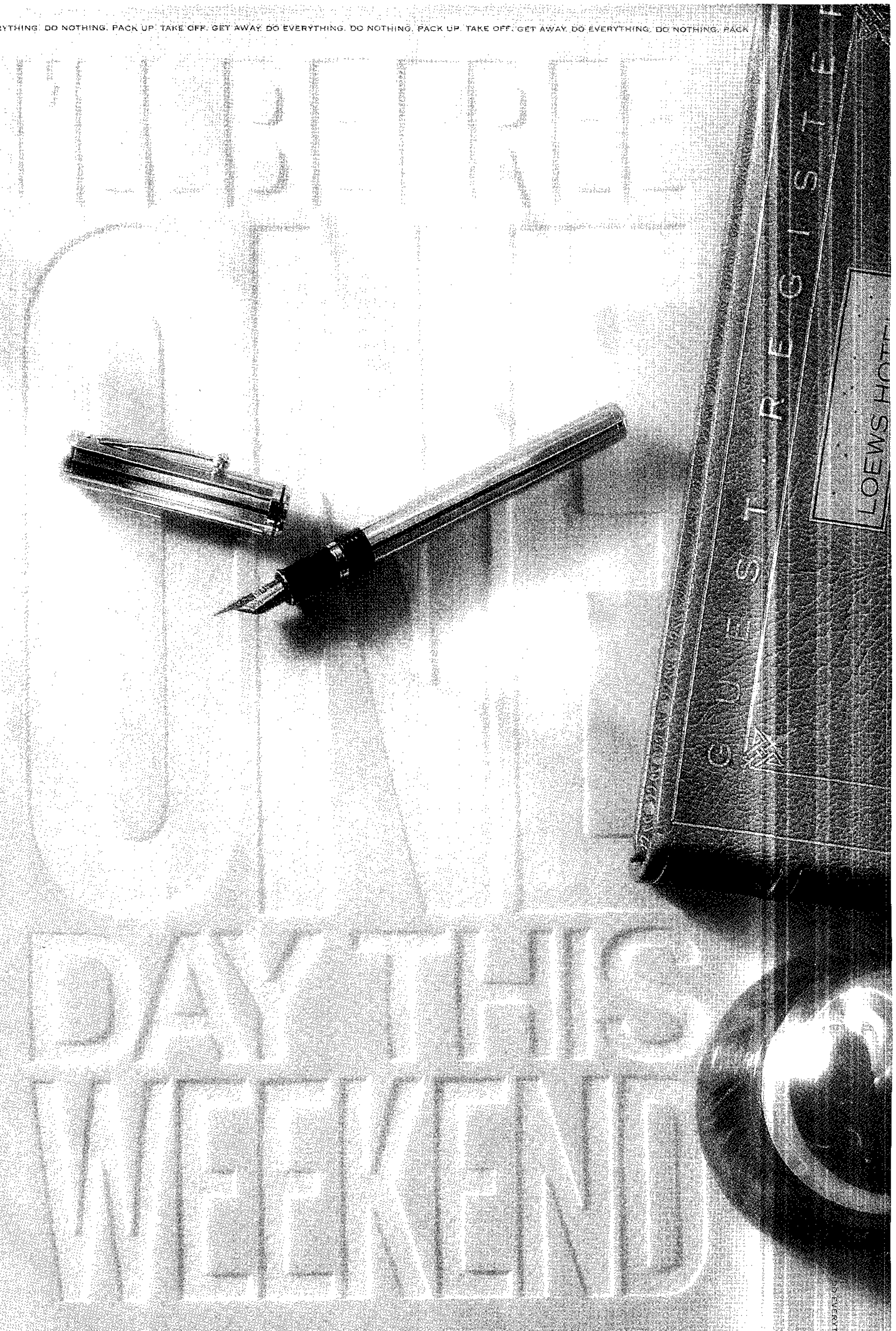
DOWN

- 1 Ons' opposites
- 2 Opera highlight
- 3 Not loud
- 4 Necessary as a component
- 5 Piggery
- 6 Ideal place
- 7 Put to flight
- 8 Title for Olivier
- 9 TV alien
- 10 Entrance court
- 11 Tall Burundi tribe
- 12 One or another
- 13 Way station
- 14 "Ready or not, —— come!"
- 15 Condiments
- 16 Kind of teas or seas
- 17 Tennis great
- 18 Millinery
- 24 Moralistic tale
- 25 Aroma
- 26 Daughter of Mohammed
- 32 Vision expert: abbr.
- 33 Wait tables
- 34 Strike an attitude
- 35 First month of the Spanish year
- 37 Days of old
- 38 Port of Algeria
- 39 Basic entity
- 40 Became less friendly
- 41 Wright angles
- 43 Device for removing pits
- 44 Knight's uniform
- 45 Go formal
- 49 Shoe-box trio
- 52 Tibetan monk
- 53 Seasonal worker
- 54 Give off
- 55 Colorful fish
- 56 What grapes grow on
- 58 "Where or ——"
- 59 Woeful Norse goddess
- 62 Mitten finger
- 64 Girl-watch
- 65 Shock effect
- 66 Knitter's need
- 67 Melville South Sea adventure
- 68 Normal respiration
- 69 Branch of math
- 70 Scottish John
- 71 As —— a beet
- 72 Remove from jurisdiction
- 76 Above, to Key
- 77 Betty of cartoons
- 78 One of the Muppets
- 79 Factions
- 80 Pitts of old films
- 81 Part of B.A.
- 82 Pain in the neck
- 84 —— or not
- 85 Famed diamond
- 86 Carroll Baker flick, 1956
- 90 "All That Jazz" director
- 91 Pitcher's stat.
- 93 Mild cigars
- 95 Cutlery items
- 96 Ancient ascetic
- 97 Japanese wrestling
- 98 Ubiquitous fellow of WW II
- 100 Ball-shaped map
- 103 Black: poetic
- 104 Pianist Peter
- 105 Sharp taste
- 106 Speak disparagingly
- 108 Call from the kitchen
- 110 An Adams
- 111 Lincoln bill
- 112 Started golfing
- 114 Author Levin
- 115 Hit with the knuckles
- 116 Couple
- 117 The dinner check



Solutions to last week's puzzles appear on page 63.

WAY. DO EVERYTHING. DO NOTHING. PACK UP. TAKE OFF. GET AWAY. DO EVERYTHING. DO NOTHING. PACK UP. TAKE OFF. GET AWAY. DO EVERYTHING. DO NOTHING. PACK UP. TAKE OFF. GET AWAY. DO EVERYTHING. DO NOTHING. PACK



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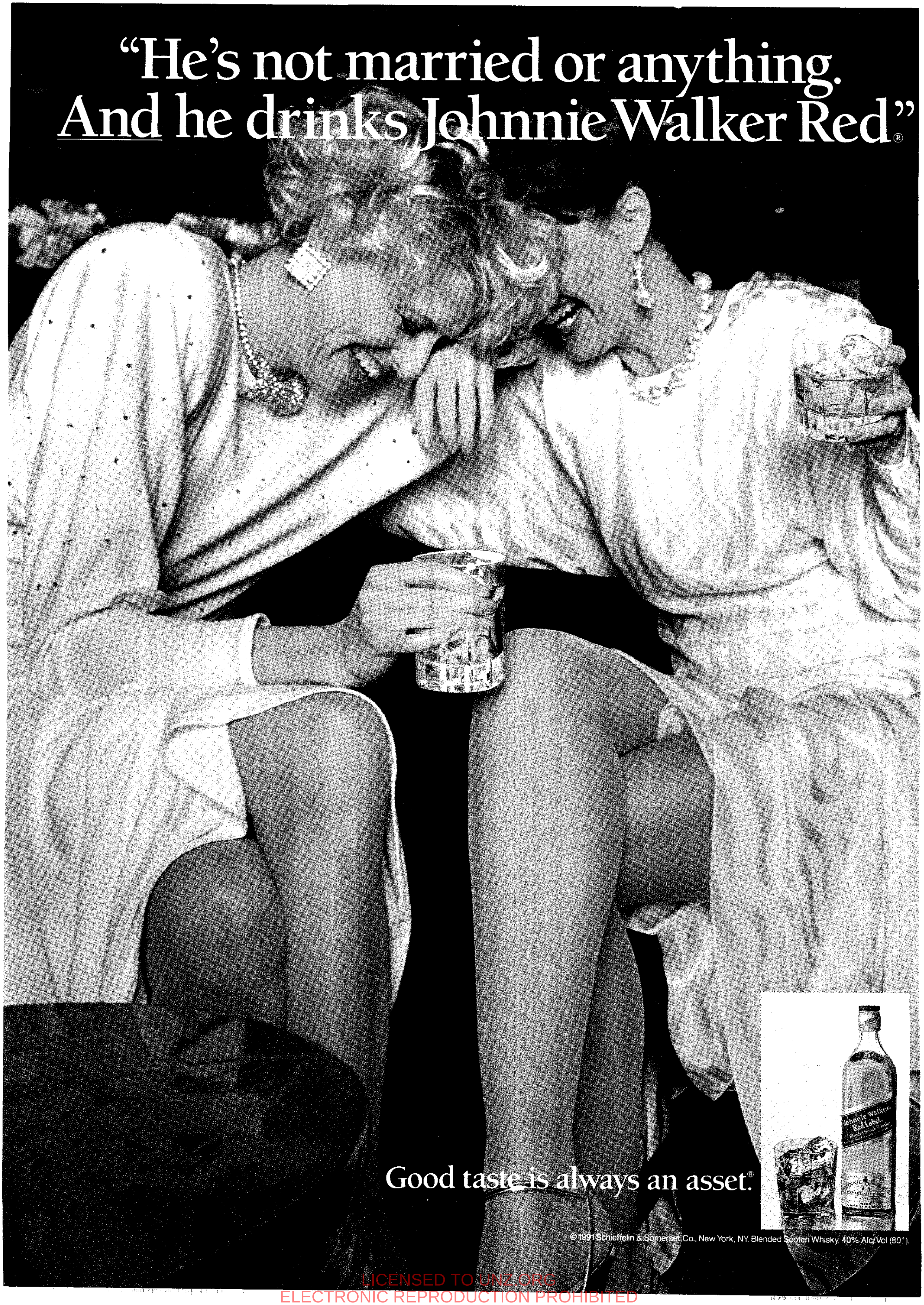
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